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Production Manager: GEORGE KOSANA
Photographed by THE LATENT IMAGE, INC.



Sound Engineers: GARY R. STREINER
MARSHALL BOOTH

Special Effects: REEBS SURVIVANT
TONY PANTANELLO

Make-up: HARUMAN ASSOCIATES
Props: CHARLES UDAID



Title Sequence: THE ANIMATORS

Script Coordination: JACQUELINE STREINER

Continuity: BETTY EIDER SAUNDERS

Host Styles: BRUCE CARPISIO



Lighting Supervisor: JOSEPH UNITAS

Laboratory: W.R.S. MOTION PICTURE LAB

Produced through the Facilities of:

THE LATENT IMAGE, INC.

and HARDMAN ASSOCIATES, INC.

PITTSBURGH, PA.





Produced by

RUSSELL W. STREINER

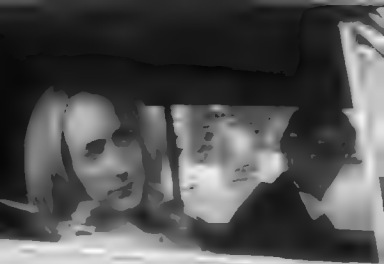
KARL HANSMAN



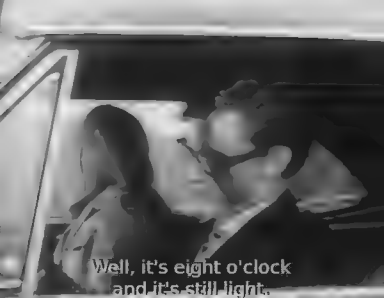




They ought to make the day the time
changes the first day of summer.



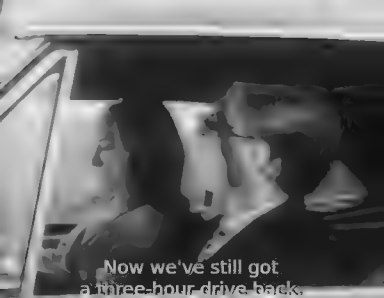
What?



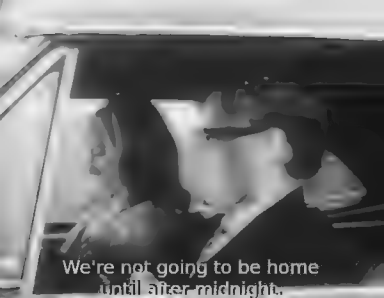
Well, it's eight o'clock
and it's still light.



A lot of good
the extra daylight does us.



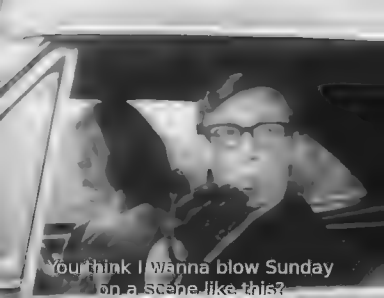
Now we've still got
a three-hour drive back.



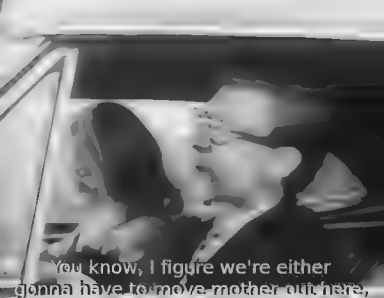
We're not going to be home
until after midnight.



Well, if it really bugged you,
Johnny, you wouldn't do it.



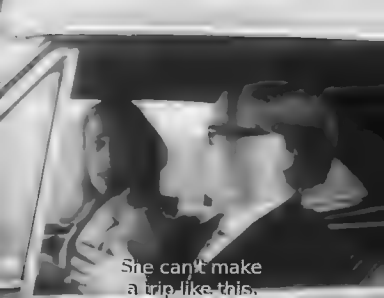
You think I wanna blow Sunday
on a scene like this?



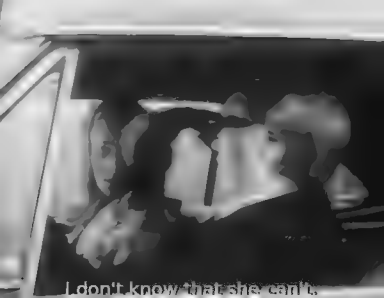
You know, I figure we're either
gonna have to move mother out here,



or move the grave into Pittsburgh.



She can't make
a trip like this.




I don't know that she can't,

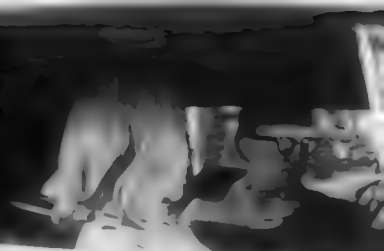


Is there any candy left?

No.

A black and white photograph of a dog, possibly a Weimaraner, sitting in the back of a car. The dog is looking out the window on the left side of the frame. The car's interior and window frame are visible. The text is overlaid at the bottom of the image.

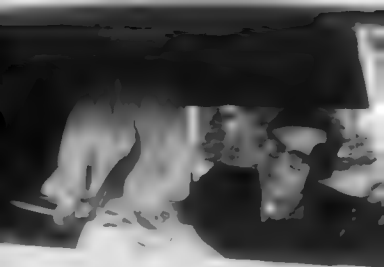
- Is there any candy left?
No.



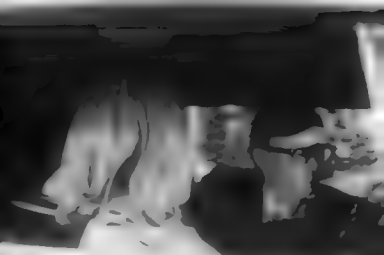
Look at this thing.
"We still remember. "



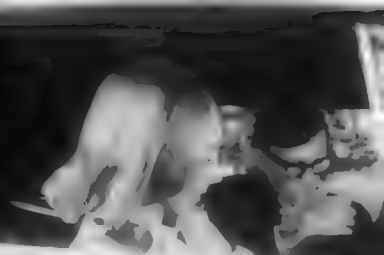
I don't. You know,
I don't even remember what the man I



Johnny, it takes you five minutes.



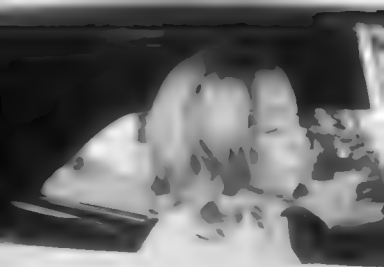
5 minutes to put the wreath on the grave,
and 6 hours to drive back and forth.



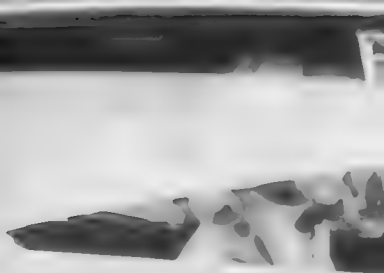
Mother wants to remember,
so we trot 200 miles into the count



and she stays at home.

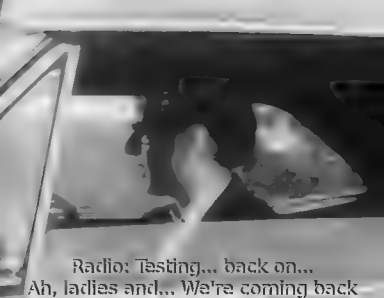


Well, we're here, John, all right?

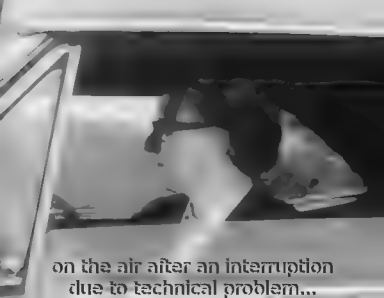


Well, we're here, John, all right?

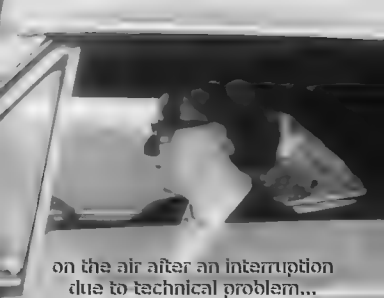




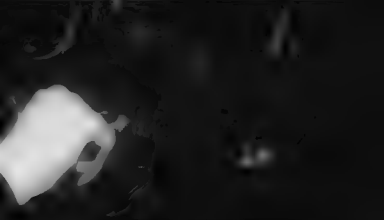
Radio: Testing... back on...
Ah, ladies and... We're coming back



on the air after an interruption
due to technical problem...



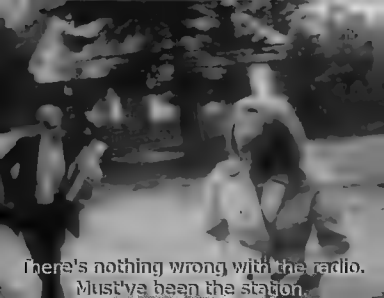
on the air after an interruption
due to technical problem...



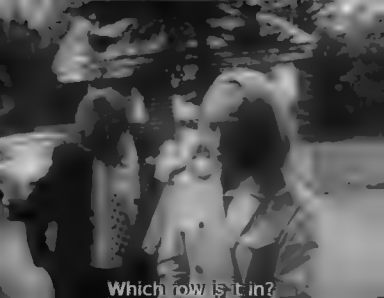
on the air after an interruption
due to technical problem





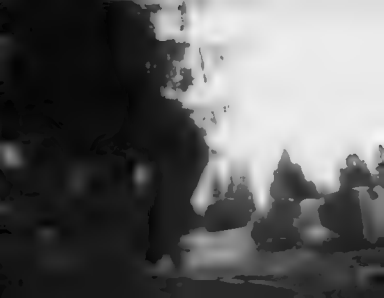


There's nothing wrong with the radio.
Must've been the station.



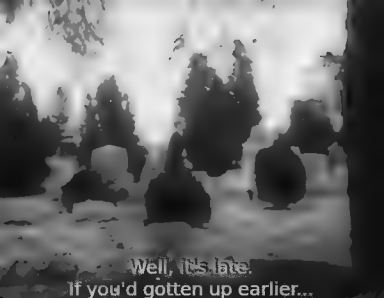
Which row is it in?



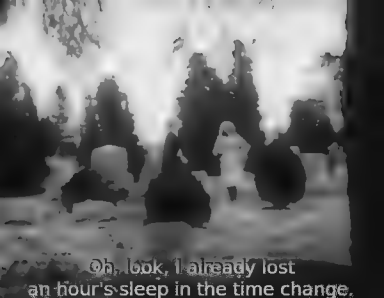




There's no one around.



Well, it's late.
If you'd gotten up earlier...



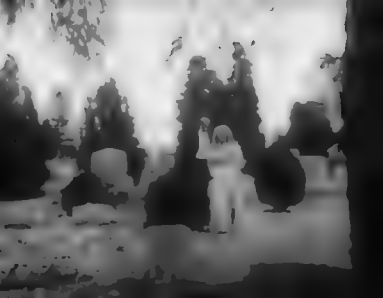
Oh, look, I already lost
an hour's sleep in the time change.



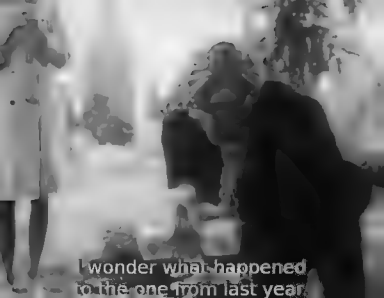
I think you complain
just to hear yourself talk.



There it is.



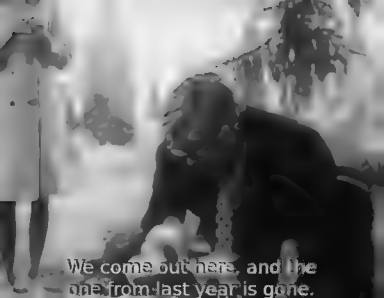




I wonder what happened
to the one from last year.




Each year we spend
good money on these things.




We come out here, and the
one from last year is gone.



Well, the flowers die,



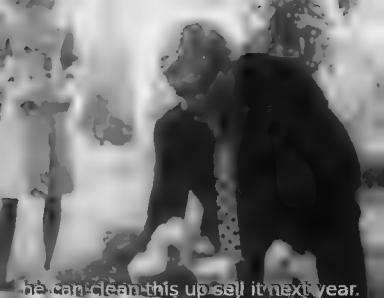
And the caretaker
or somebody takes them away.



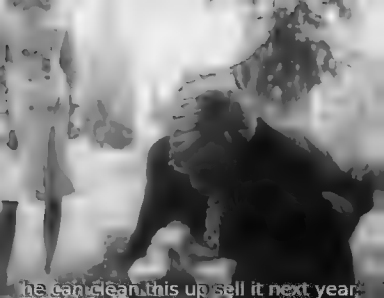
And the caretaker
or somebody takes them away.



Yeah, a little spit and polish.



he can clean this up sell it next year.




he can clean this up sell it next year



Wonder how many times
we bought the same one?



A man in a dark suit and a patterned tie stands in a wooded area. He is wearing a mask that resembles a bird or animal head with large, pointed ears. The background is filled with trees and foliage.

Hey, come on, Barb,
church was this morning, huh?










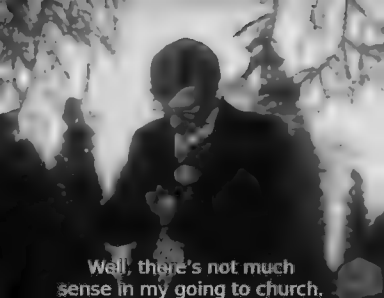




Hey, I mean,
praying's for church, huh? Come on.



I haven't seen you
in church lately.

A black and white photograph of a man in a dark suit and tie, looking down with a somber expression. He is standing in a cemetery, with tombstones and trees visible in the background. The lighting is dramatic, with strong highlights and deep shadows.


Well, there's not much
sense in my going to church.



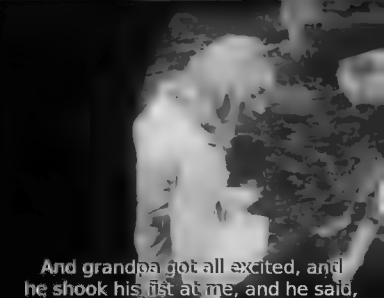
Do you remember one time
when we were small, we were out here?



It was from right over there.

A black and white photograph of a man in a dark suit, white shirt, and patterned tie. He is standing in a wooded area with trees and foliage in the background. He has a slight smile and is looking towards the camera. The lighting is soft, and the overall tone is professional yet approachable.


I jumped out at you
from behind the tree



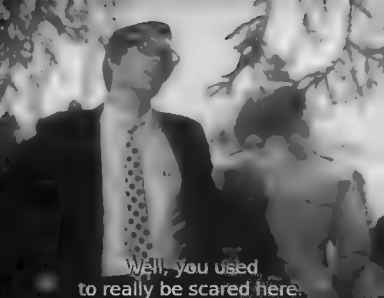
And grandpa got all excited, and
he shook his fist at me, and he said,




"Boy, you'll be damned to hell."



Remember that?
Right over there.

A black and white photograph of a man in a dark suit, white shirt, and patterned tie. He is looking upwards and to the right with a concerned expression. The background is dark and filled with the silhouettes of trees and foliage, creating a suspenseful atmosphere.


Well, you used
to really be scared here.



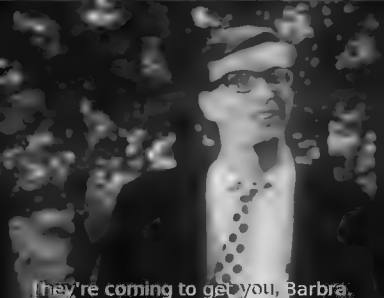
Well, you used
to really be scared here.



Johnny



- Well, you're still afraid.
- Stop it now. I mean it.



They're coming to get you, Barbra.



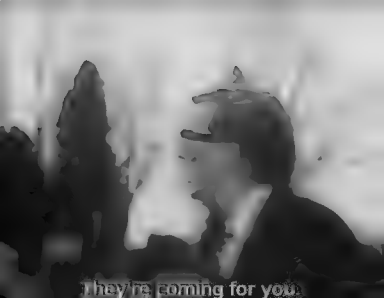
Stop it. You're ignorant.



They're coming for you, Barbara.



Stop it. You're acting like a child.

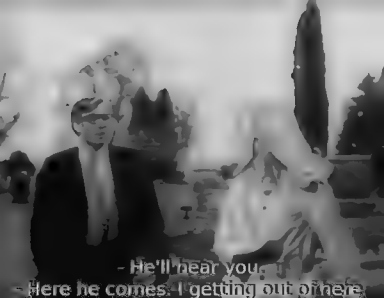


They're coming for you



Look! There comes one of them now.





- He'll hear you.

- Here he comes. I getting out of here.



Johnny!









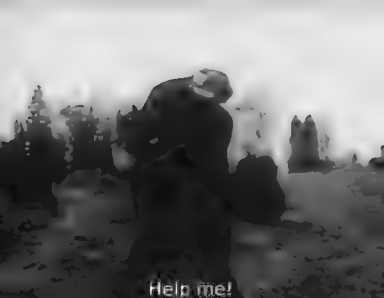




Johnny!

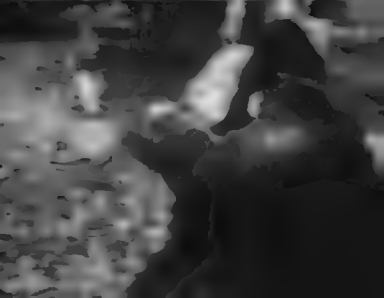


Help me!



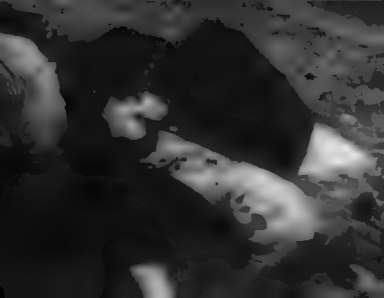
Help me!









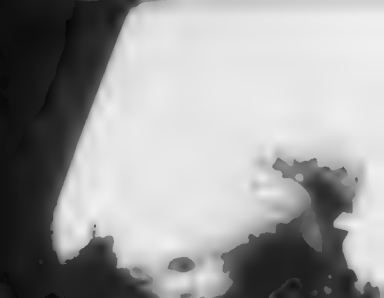


















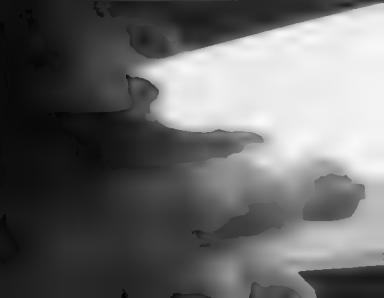


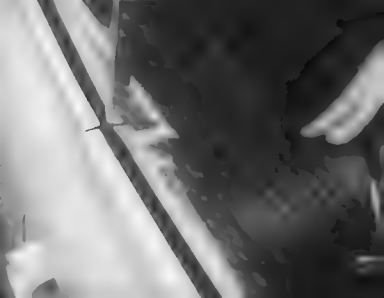




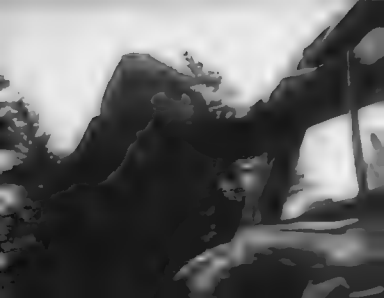


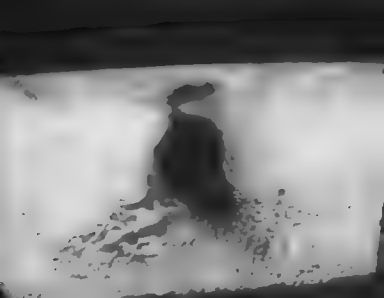


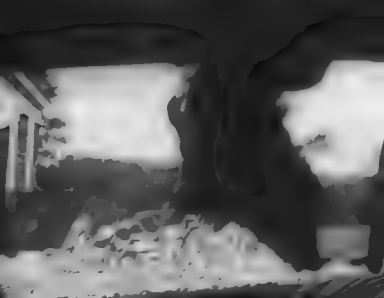




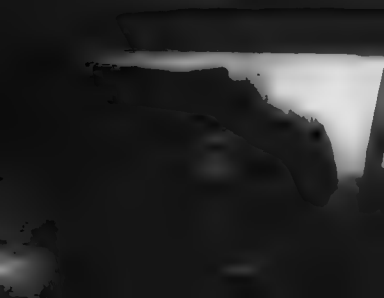


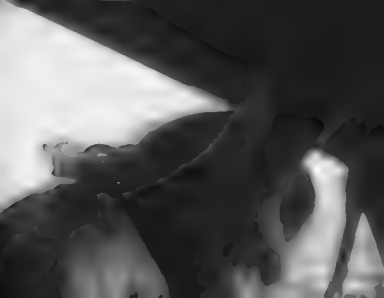






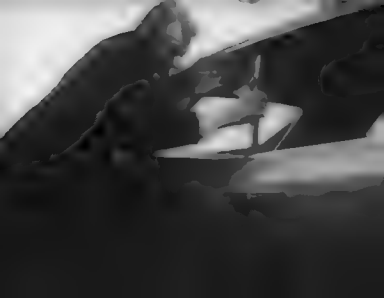


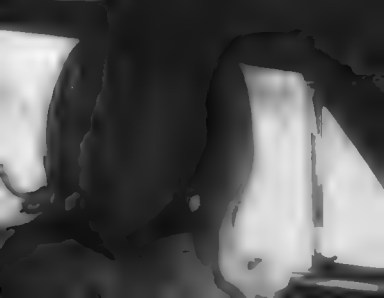


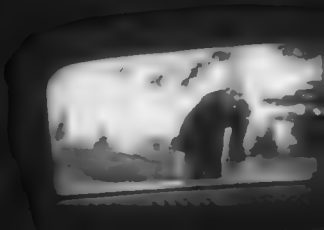


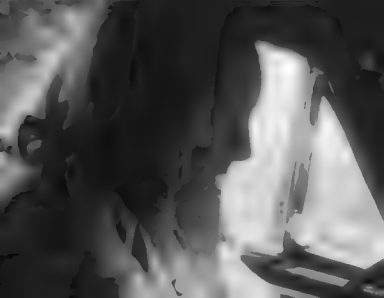










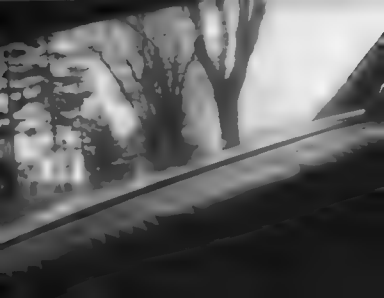




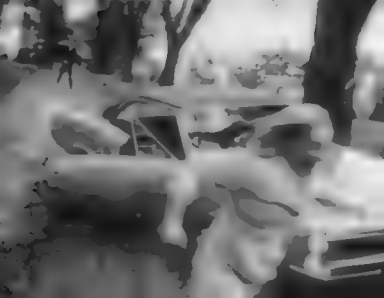


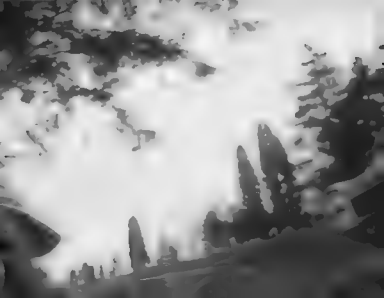




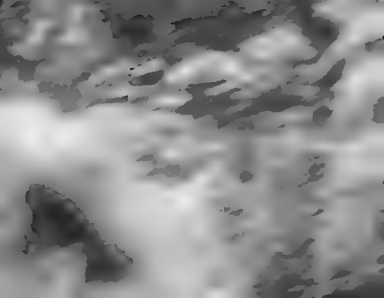












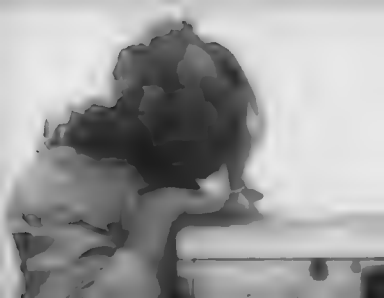






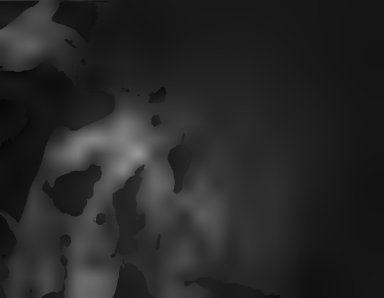










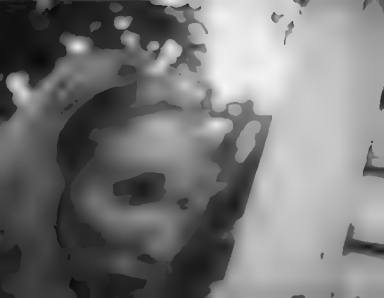


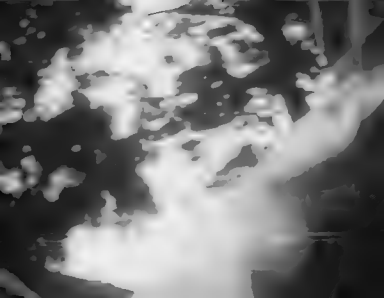


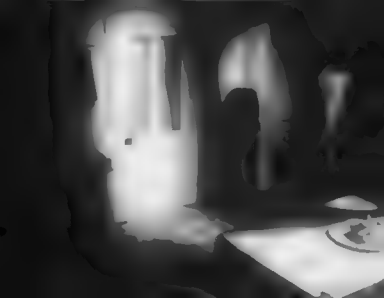






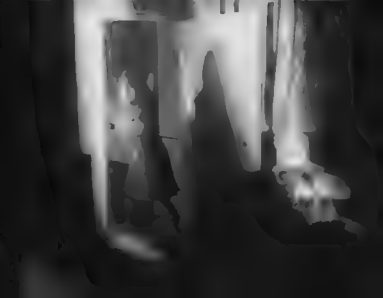


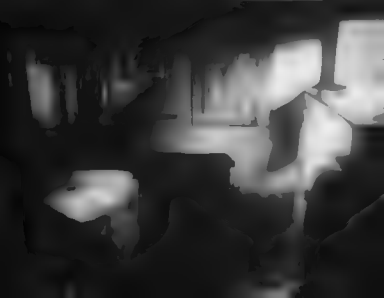








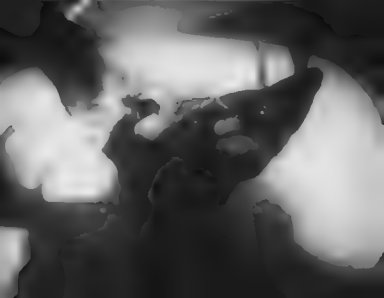


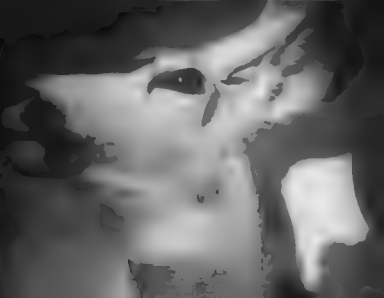










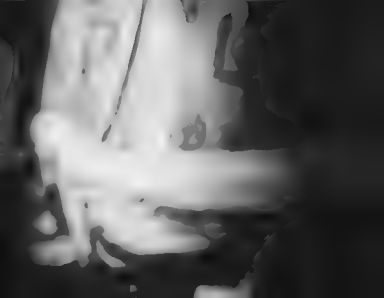




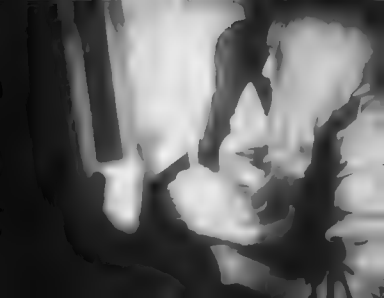


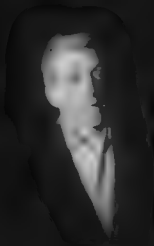




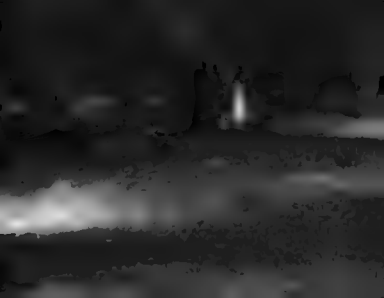


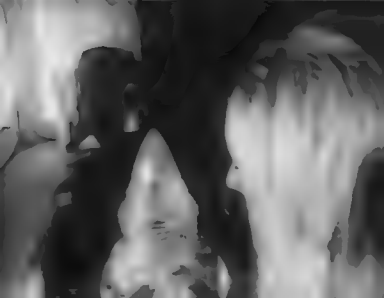




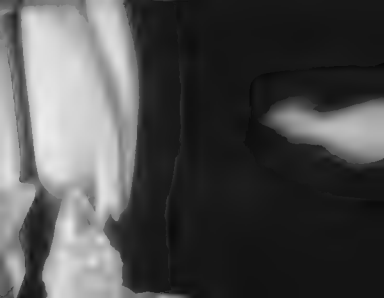




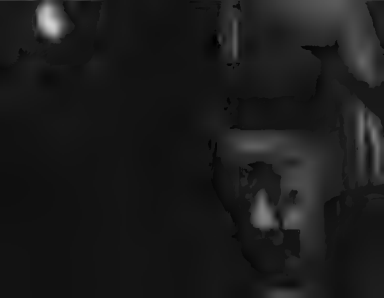






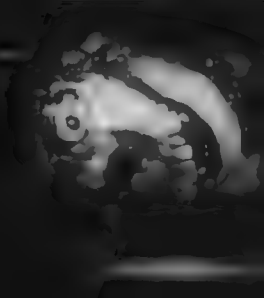


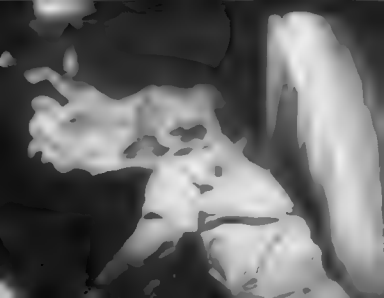




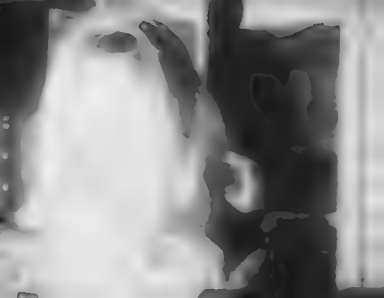


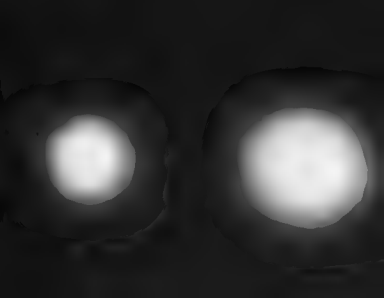


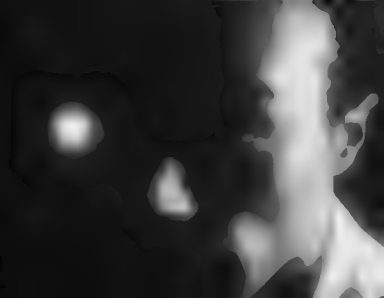






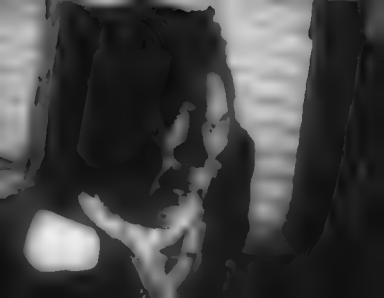


















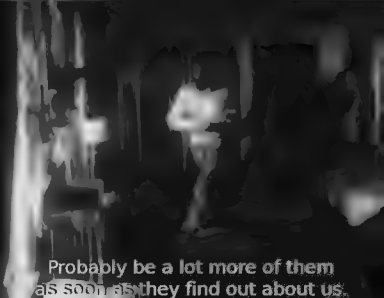
It's all right.



Don't worry about him.
I can handle him.



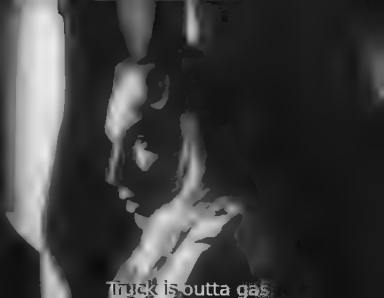
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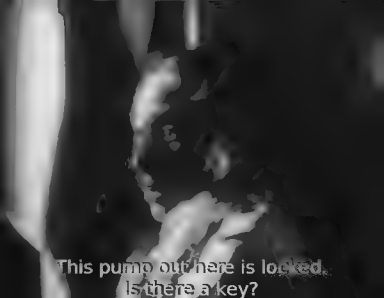
Probably be a lot more of them
as soon as they find out about us.



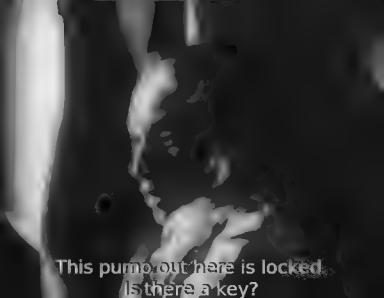




Truck is outta gas

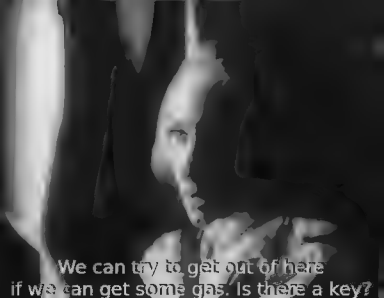


This pump out here is locked.
Is there a key?

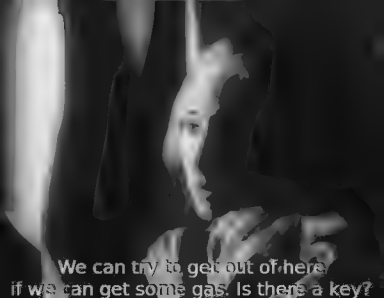


This pump out here is locked.
Is there a key?



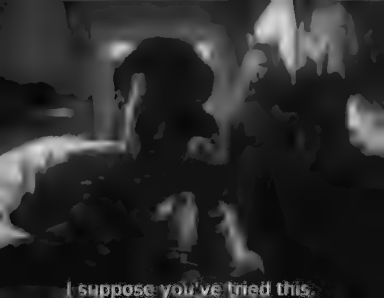


We can try to get out of here
if we can get some gas. Is there a key?

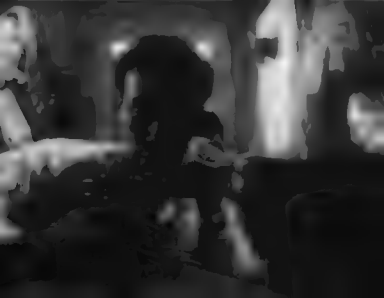


We can try to get out of here
if we can get some gas. Is there a key?





I suppose you've tried this.









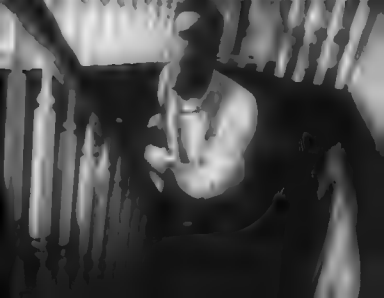
Do you live here?

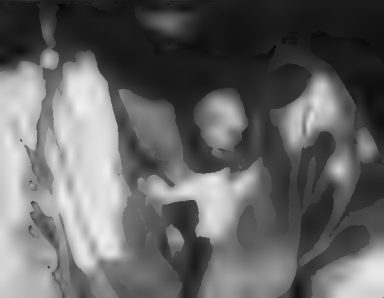


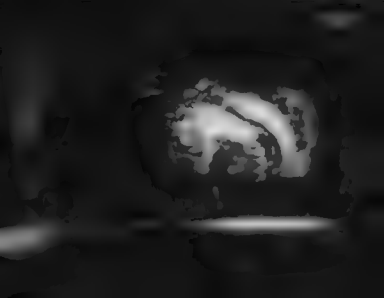
Do you live here?

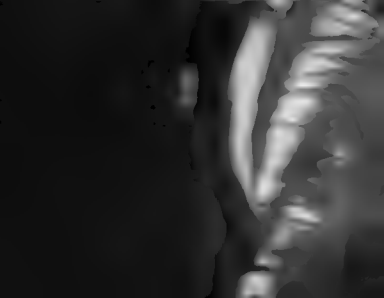






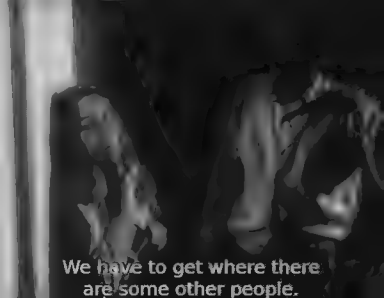






A black and white photograph of a woman with dark hair, wearing a dark, textured dress. She is standing in a dimly lit room, looking slightly to her left. The background is dark with vertical light beams or columns. The overall mood is mysterious and dramatic.

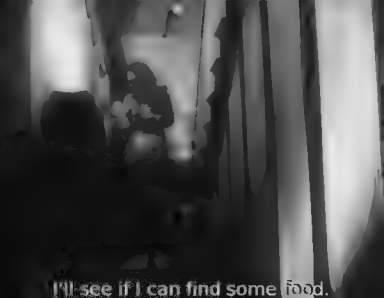
We've gotta get out of here.



We have to get where there
are some other people.



Maybe we better take some food.



I'll see if I can find some food.

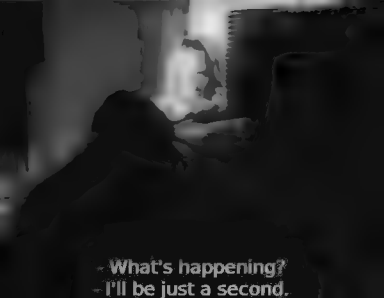




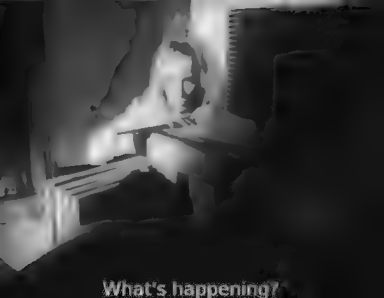








What's happening?
I'll be just a second.

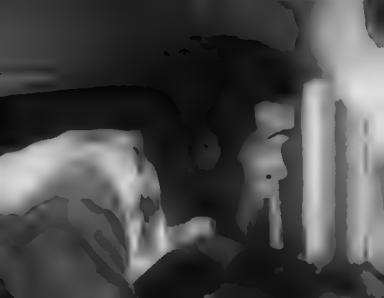


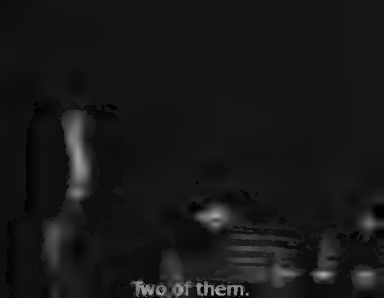
What's happening?







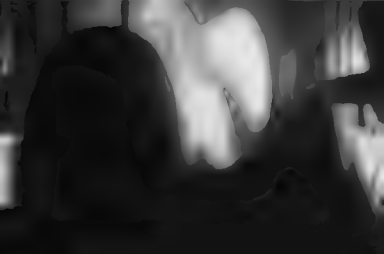




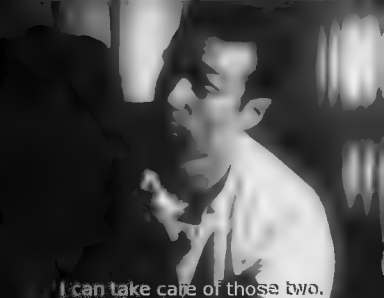
Two of them.



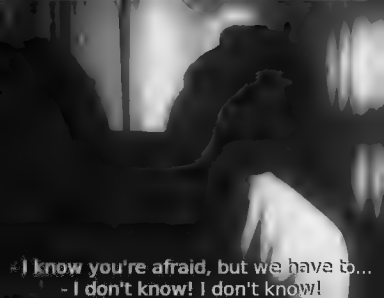
Two of them.



There are two of them out there.
Have you seen any more around here?



I can take care of those two.



I know you're afraid, but we have to...
- I don't know! I don't know!

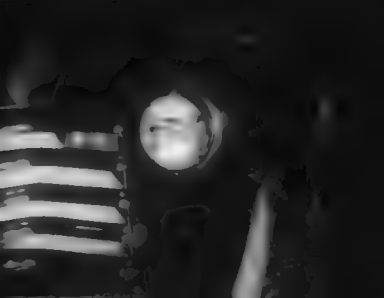


What's happening?

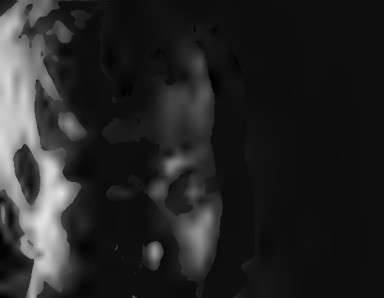


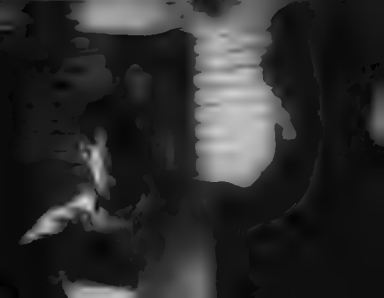
What's happening?

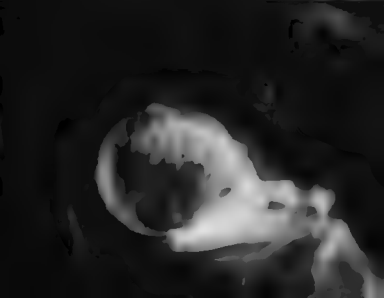


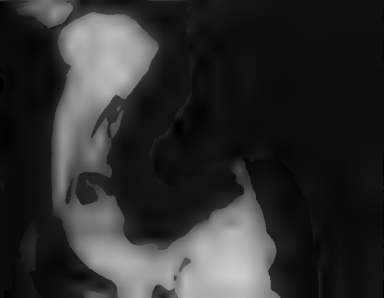


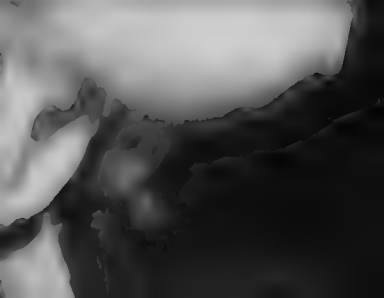


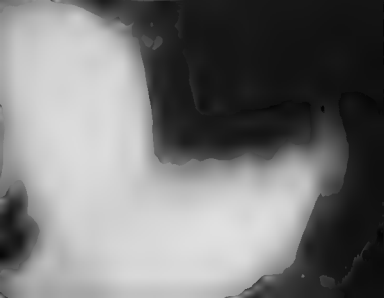


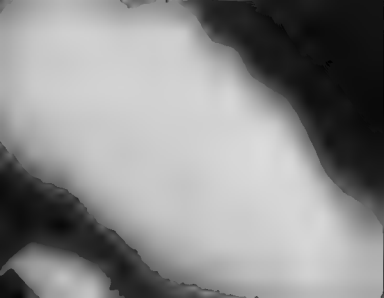


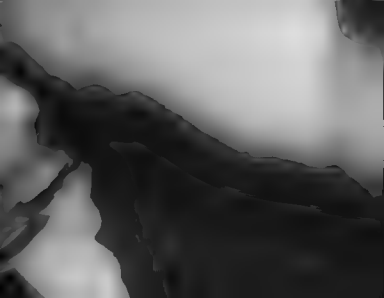




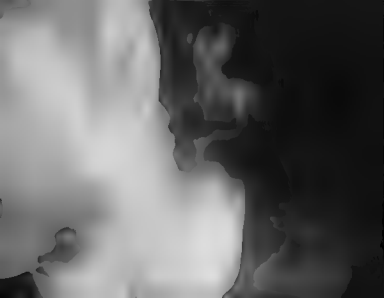


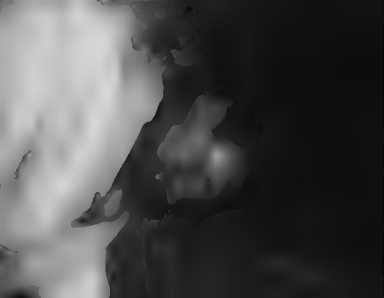








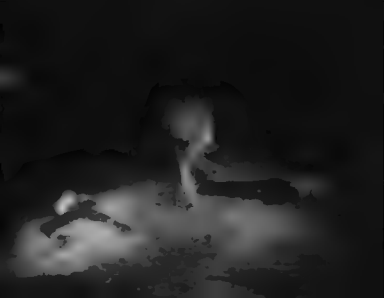














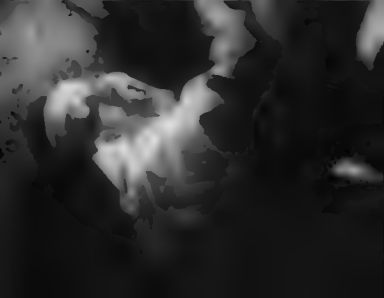




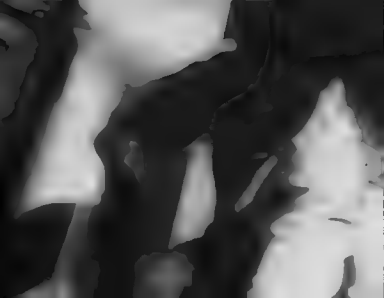


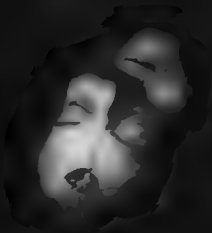






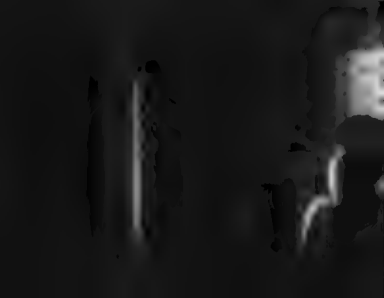












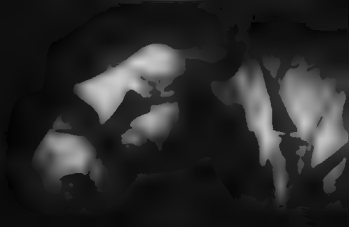


They know we're in here now.







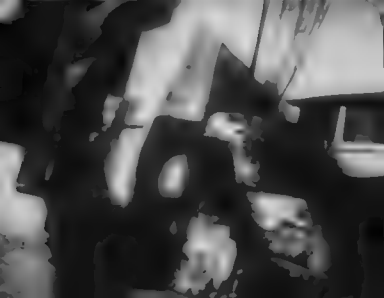




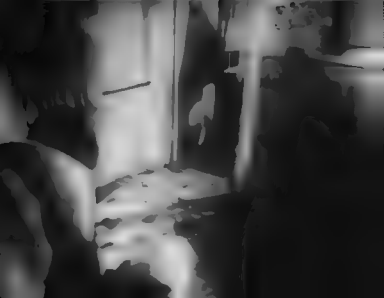
Don't look at it

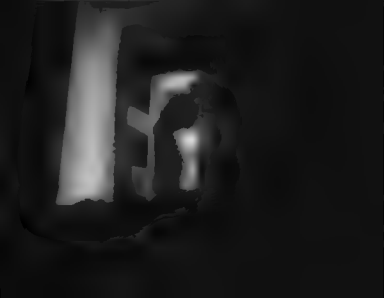


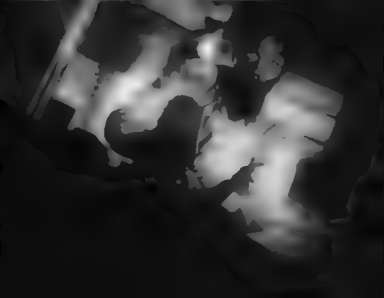
Don't look at it





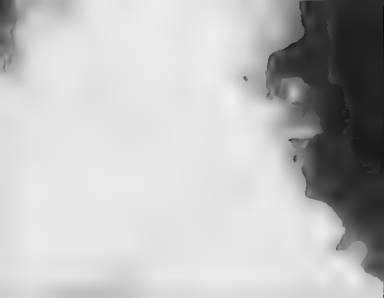


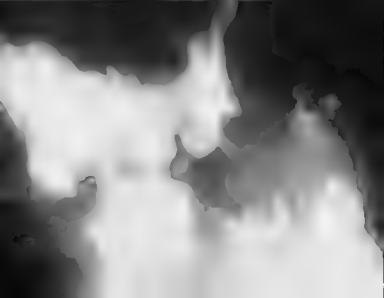


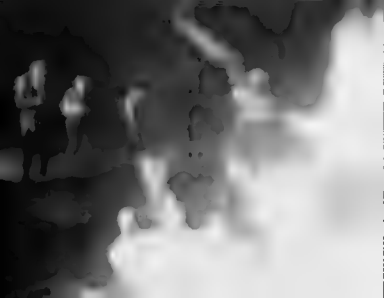


















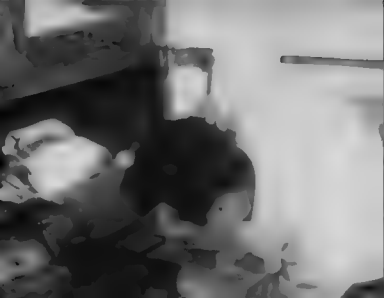
Get some more lights on in this house.

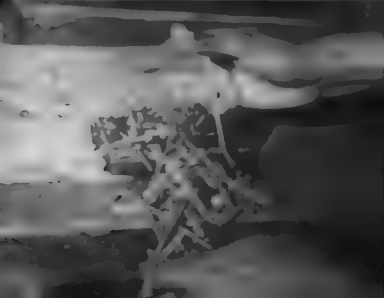


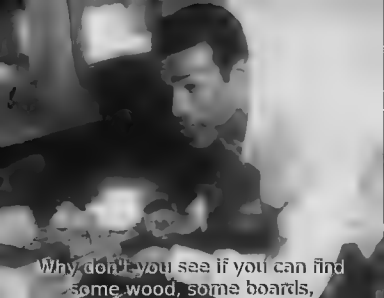




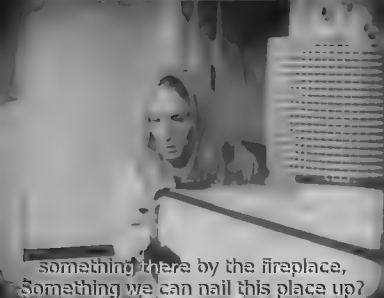






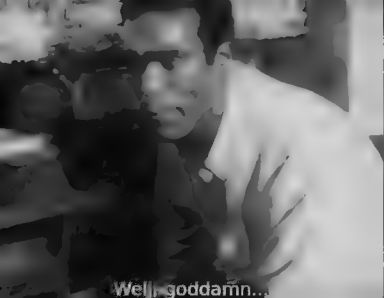


Why don't you see if you can find
some wood, some boards,



something there by the fireplace,
something we can nail this place up?





Well, goddamn...





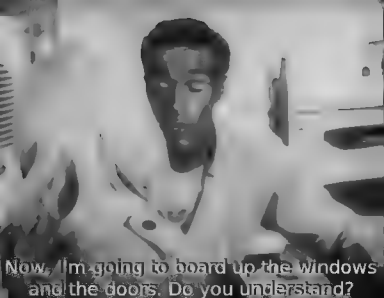
Look, I know you're afraid.
I'm afraid too.



But we have to try
to board the house up together.



Now, I'm going to board up the windows
and the doors. Do you understand?



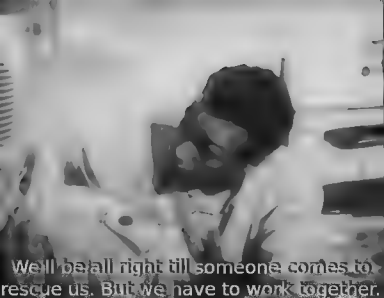
Now, I'm going to board up the windows
and the doors. Do you understand?



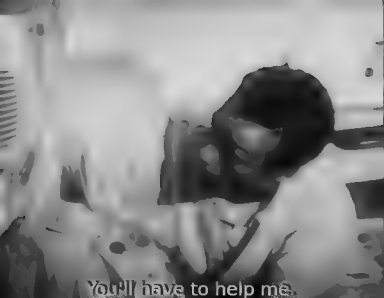
We'll be all right here.



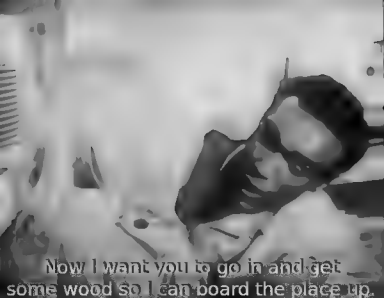
We'll be all right here.



We'll be all right till someone comes to
rescue us. But we have to work together.



You'll have to help me.



Now I want you to go in and get
some wood so I can board the place up.



OK?



OK?



OK?









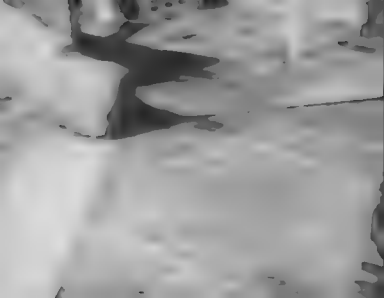










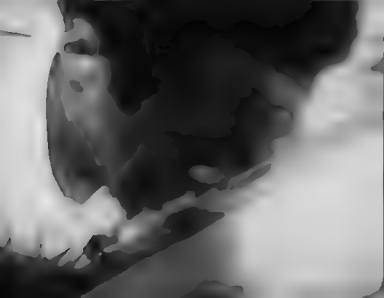


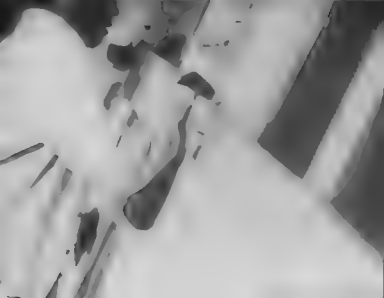












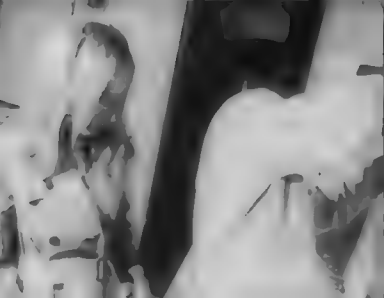


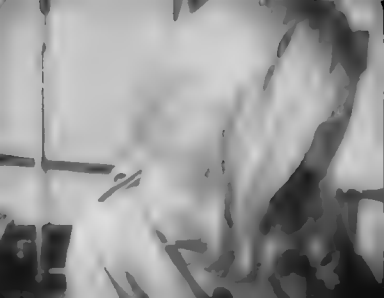












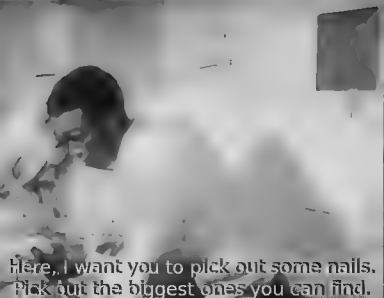




They're not that strong.



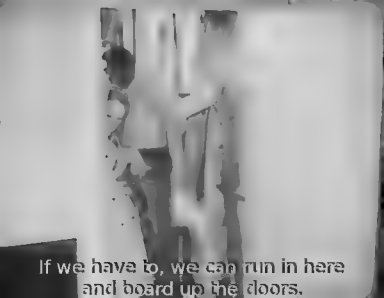
Here, I want you to pick out some nails.
Pick out the biggest ones you can find.



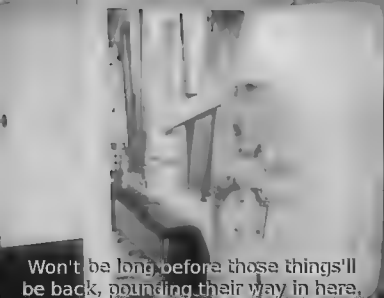
Here, I want you to pick out some nails.
Pick out the biggest ones you can find.



There, this room looks pretty secure.



If we have to, we can run in here
and board up the doors.



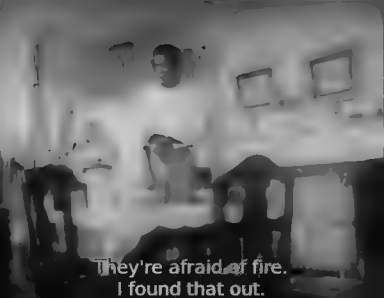
Won't be long before those things'll
be back, pounding their way in here.



They're afraid now.



They're afraid now.



They're afraid of fire.
I found that out.









You know a place back down the road
called Beekman's? Beekman's diner?



You know a place back down the road
called Beekman's? Beekman's diner?



Anyhow, that's where I found
that truck I have out there

A black and white photograph of a man in a white dress shirt and a dark tie. He is looking down and to his right, with his right hand raised in a gesture, palm facing forward. The background is slightly out of focus, showing what appears to be an office or meeting room with a window and some furniture.

Anyhow, that's where I found
that truck I have out there.



There's a radio in the truck.



I had jumped in to listen to it,



I had jumped in to listen to it,



When a big gasoline truck came
screaming right across the road



Well, there must have been
10-15 of those things chasing after it.



Grabbing and holding on



Now, I didn't see them at first.





I could just see that the truck
was moving in a funny way.



And these things
were catching up to it.



And those things
were catching up to it.



Truck went
right across the road.



Truck went
right across the road.

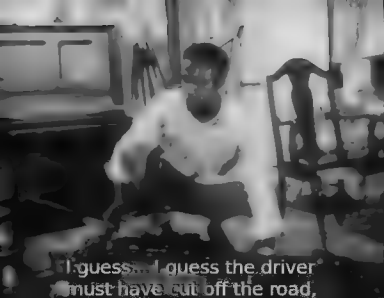


Slammed on my brakes to keep
from hitting it myself.



It went right through
the guard rail.





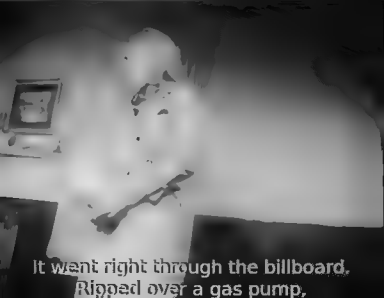
I guess... I guess the driver
must have cut off the road,



into that gas station
by Beekman's diner.



into that gas station
by Beekman's diner.



It went right through the billboard.
Ripped over a gas pump,



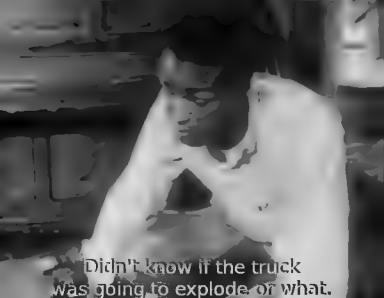
and never stopped moving.



By now it's like a moving bonfire.



By now it's like a moving bonfire.



Didn't know if the truck
was going to explode or what.



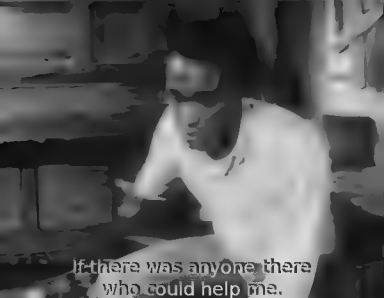
I can still hear the man, screaming.



This thing is
just backing away from it.



I look back at the diner to see



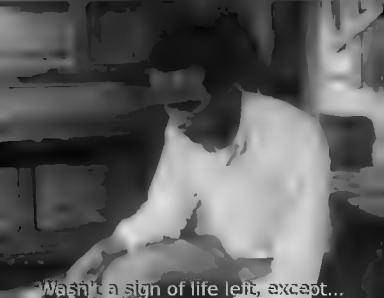
If there was anyone there
who could help me.



That was when I noticed that



The entire place
had been encircled.



Wasn't a sign of life left, except...



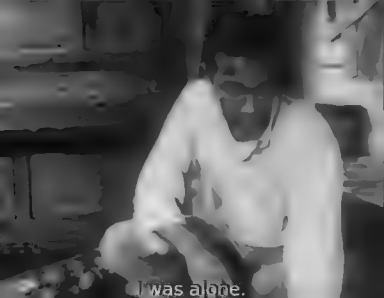




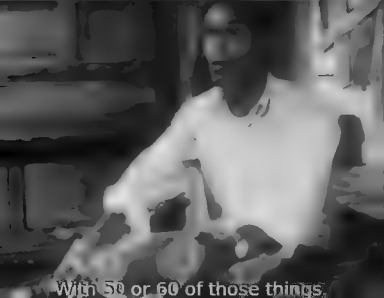
by now, there were no more screams.



I realized that...



I was alone.



With 50 or 60 of those things



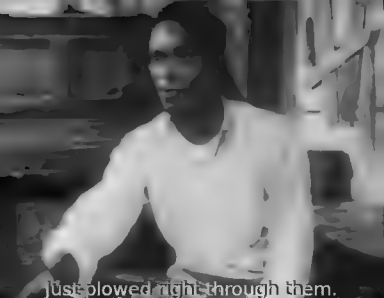
just standing there,



staring at me.



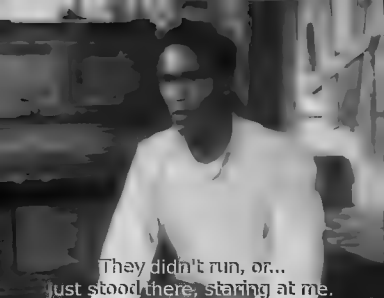
I started to drive. I...



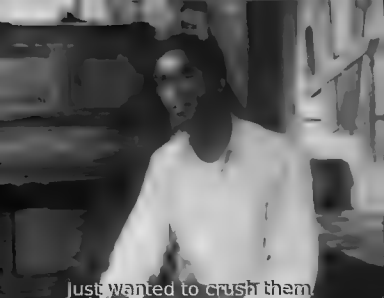
just plowed right through them.



They didn't move.



They didn't run, or...
just stood there, staring at me.



just wanted to crush them.



They...

Scattered through the air, like bugs.





We were riding in the cemetery.



Johnny and me.



Johnny



Johnny





We... we came to put a wreath
on my father's grave.



Johnny and
and he said,



"Can I have some candy, Barbra?"



And we didn't have any.



And...



Oh, it's hot in here.

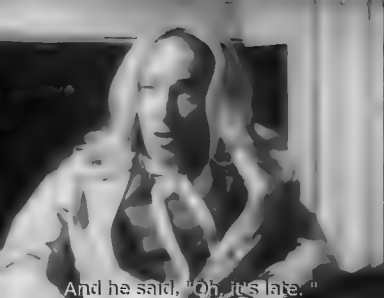


Hot

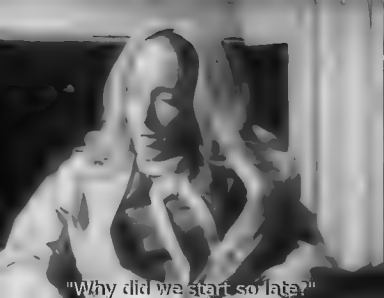


Hot...





And he said, "Oh, it's late."



"Why did we start so late?"



And I said, "Johnny,



"if you'd gotten up earlier,



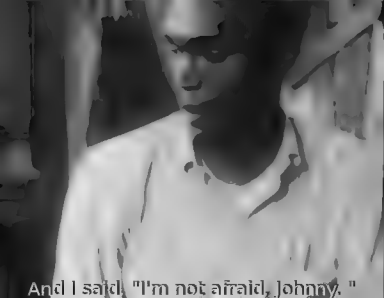
"we wouldn't be late."



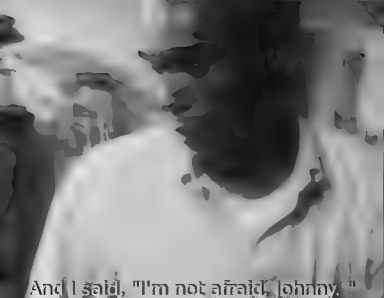
"We wouldn't be late."




Johnny asked me if I were afraid.



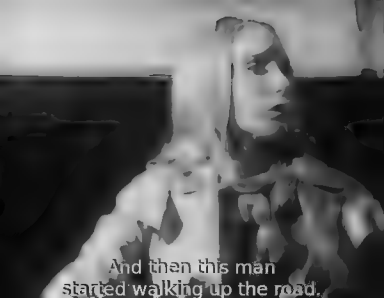
And I said, "I'm not afraid, Johnny. "



And I said, "I'm not afraid, Johnny."

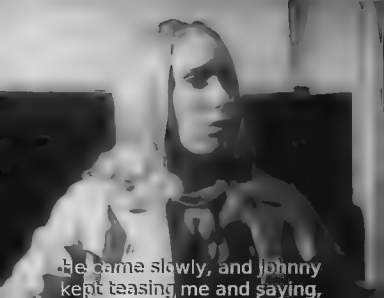


And then this man
started walking up the road.

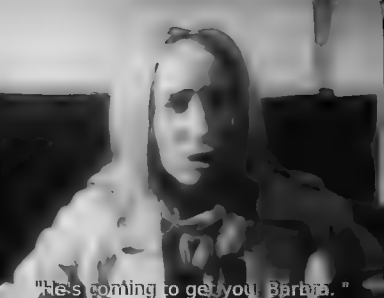


And then this man
started walking up the road.






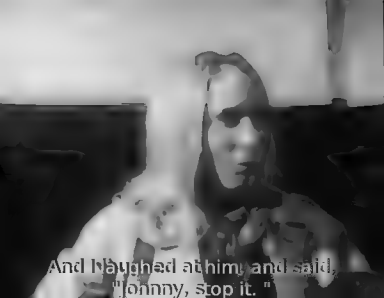
He came slowly, and Johnny
kept teasing me and saying,



"He's coming to get you, Barbara."



And I laughed at him, and said:
"Johnny, stop it."



And laughed at him, and said,
"Jonny, stop it. "



And then Johnny ran away.



And I went up to this man



and I was going to apologize



and I was going to apologize,



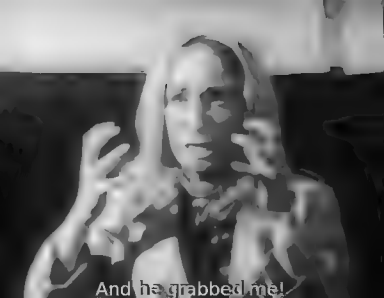
Why don't you just keep calm?



Why don't you just keep calm?




And I looked up,
and I said, "Good eve..."



And he grabbed me!



He grabbed me!
And he ripped at me!



He held me and he ripped
at my clothes!



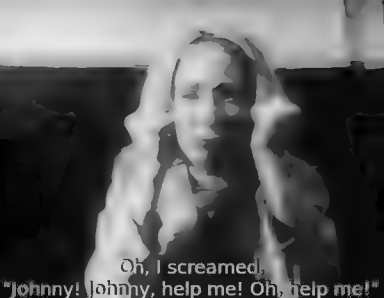
He held me and he ripped
at my clothes!



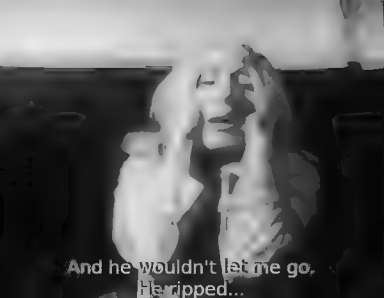
I think you should just calm down.



I think you should just calm down.



Oh, I screamed,
"Johnny! Johnny, help me! Oh, help me!"



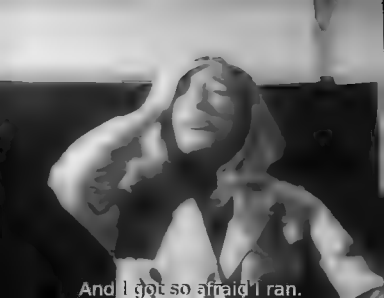
And he wouldn't let me go.
He ripped...



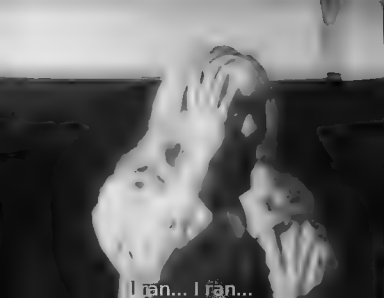
And then Johnny came and he ran



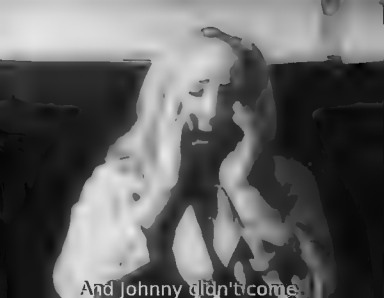
And he...he fought this man,



And I got so afraid I ran.



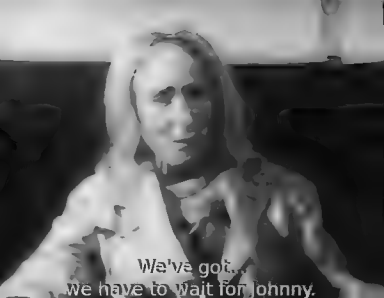
I ran... I ran...



And Johnny didn't come.

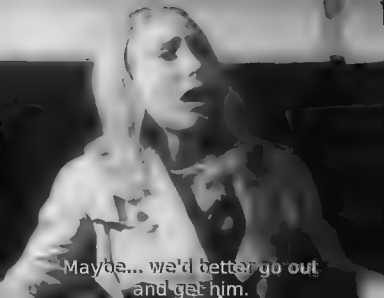


We've got
we have to wait for johnny.

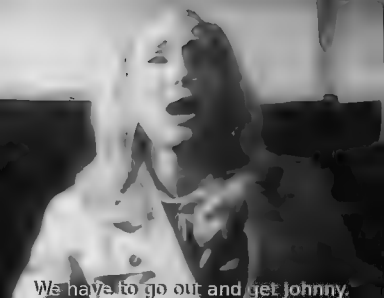


We've got...
we have to wait for Johnny.





Maybe... we'd better go out
and get him.



We have to go out and get Johnny.

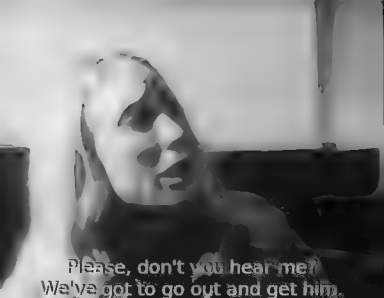


We have to go out and get Johnny.




He's out there.





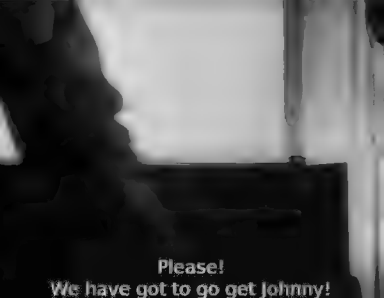
Please, don't you hear me?
We've got to go out and get him.



Please, don't you hear me?
We've got to go out and get him



Please!
We have got to go get Johnny!



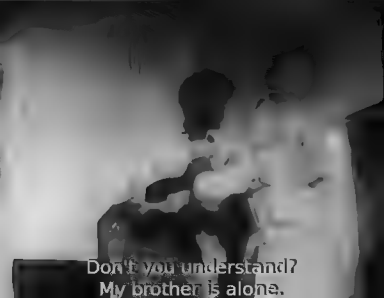
Please!
We have got to go get Johnny!



Please help me!



Look, don't you know what's going on out there? This is no Sunday school picnic.



Don't you understand?
My brother is alone.



- Your brother is dead.

- No! My brother is not dead!











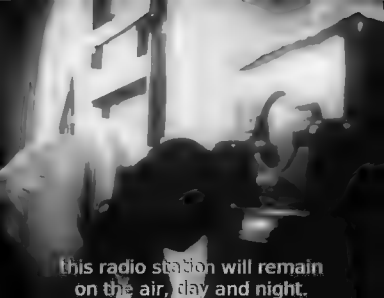




Radio: Because of the obvious threat
to untold numbers of citizens,



and because of the crisis
which is even now developing,



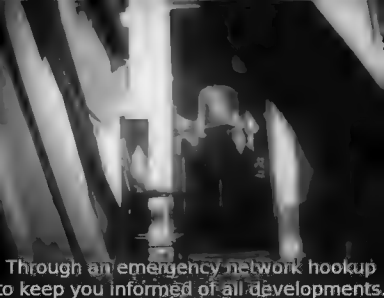
this radio station will remain
on the air, day and night.



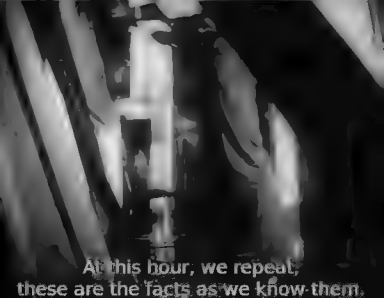
This station and hundreds of other
radio and TV stations



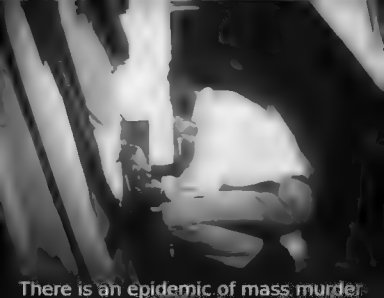
throughout this part of the country
are pooling their resources



Through an emergency network hookup
to keep you informed of all developments.



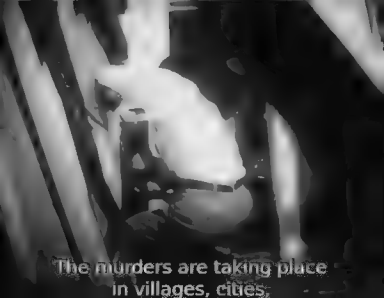
At this hour, we repeat,
these are the facts as we know them.



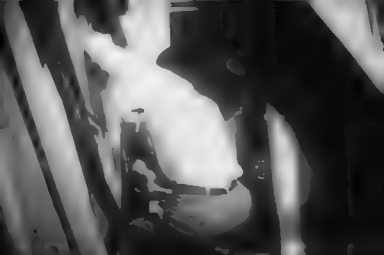
There is an epidemic of mass murder



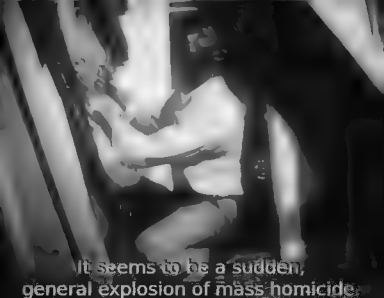
being committed by a virtual army
of unidentified assassins.



The murders are taking place
in villages, cities,



Rural homes and suburbs with no apparent pattern or reason for the slayings.



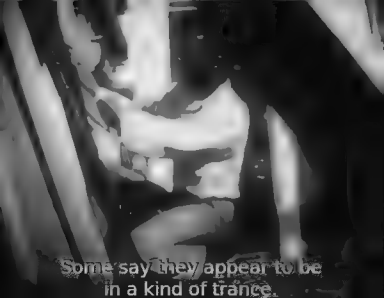
It seems to be a sudden,
general explosion of mass homicide



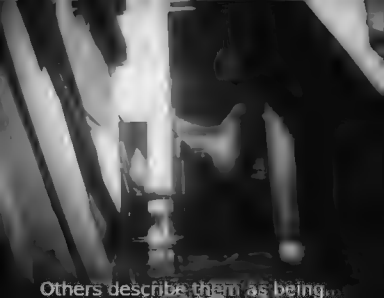
We have some descriptions
of the assassins



Eyewitnesses say they are
ordinary looking people.



Some say they appear to be
in a kind of trance.



Others describe them as being

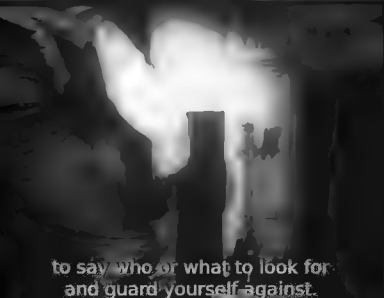









So, at this point there is
no really authentic way for us



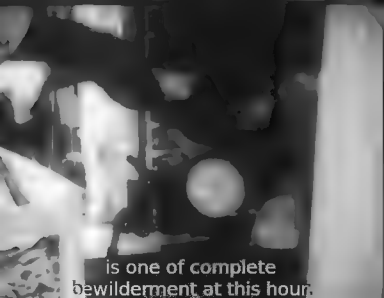
to say who or what to look for
and guard yourself against.



...reaction of
law enforcement officials



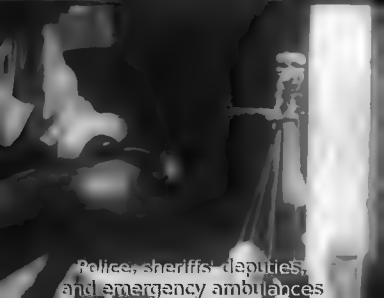
is one of complete
bewilderment at this hour.



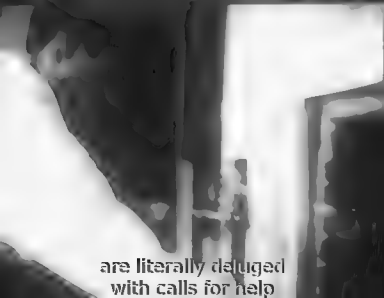
is one of complete
bewilderment at this hour.



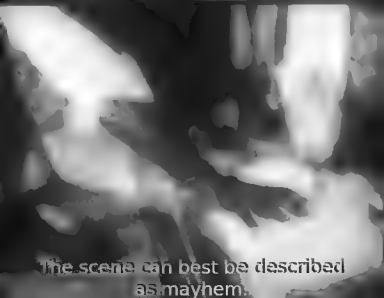
▲ Police, sheriff's deputies,
and emergency ambulances



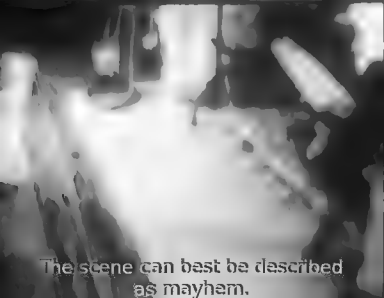
Police, sheriffs' deputies,
and emergency ambulances



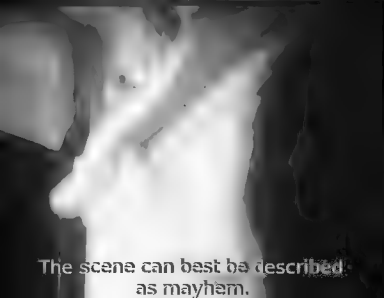
are literally deluged
with calls for help



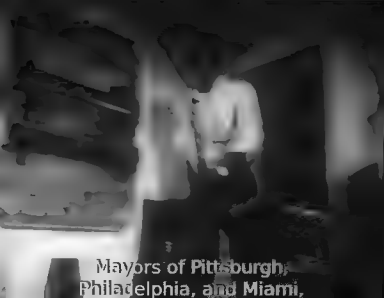
The scene can best be described
as mayhem.

A black and white photograph showing a scene of destruction. A large, billowing cloud of white smoke or dust fills the center of the frame. In the background, the skeletal remains of a building are visible, with several vertical structural elements standing amidst the wreckage. The foreground is dark and filled with debris, including what appears to be a large, curved metal pipe or beam on the right side. The overall atmosphere is one of chaos and devastation.

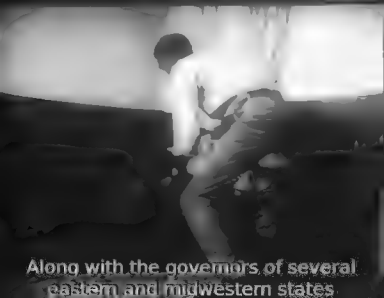
The scene can best be described
as mayhem.



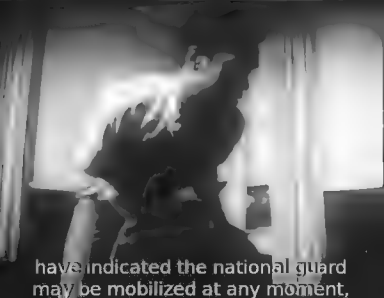
The scene can best be described
as mayhem.



**Mayors of Pittsburgh,
Philadelphia, and Miami,**



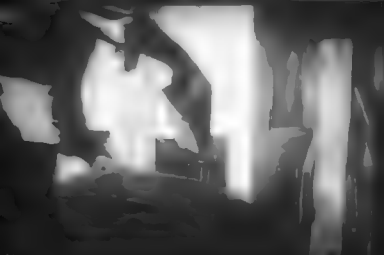
Along with the governors of several
eastern and midwestern states



have indicated the national guard
may be mobilized at any moment,



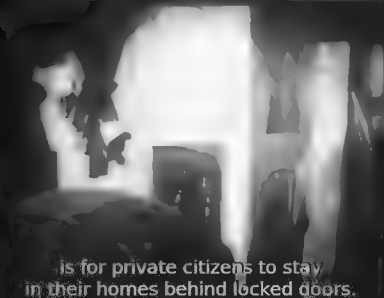
but that has not happened as yet



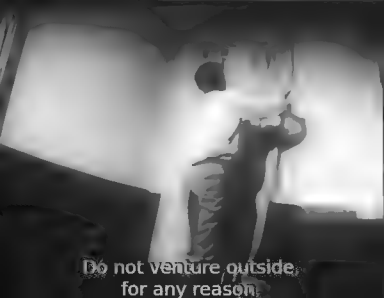
The only advice our reporters have been able to get from official sources



is for private citizens to stay
in their homes behind locked doors.



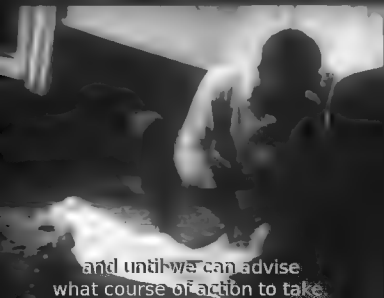
is for private citizens to stay
in their homes behind locked doors.



Do not venture outside,
for any reason.



until the nature of this crisis
has been determined




and until we can advise
what course of action to take



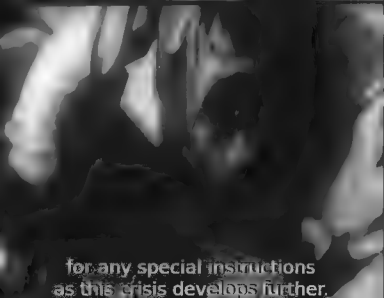
and until we can advise
what course of action to take.



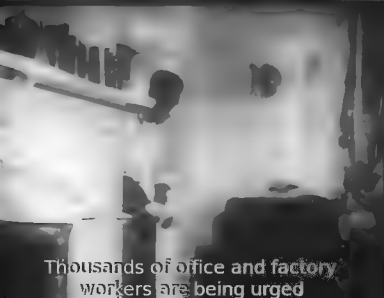
Keep listening to radio and TV



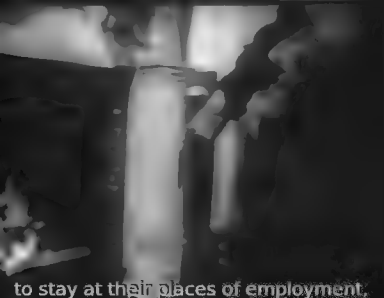
Keep listening to radio and TV



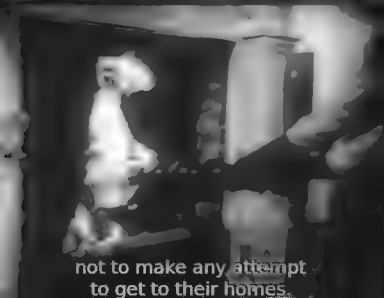
for any special instructions
as this crisis develops further.




Thousands of office and factory
workers are being urged




to stay at their places of employment.

A black and white photograph showing a person in a white protective suit, possibly a hazmat suit, standing in a dark, industrial environment. The person is facing away from the camera, looking towards a bright light source in the background. The scene is dimly lit, with the person's suit standing out against the dark background. The overall mood is somber and mysterious.

not to make any attempt
to get to their homes



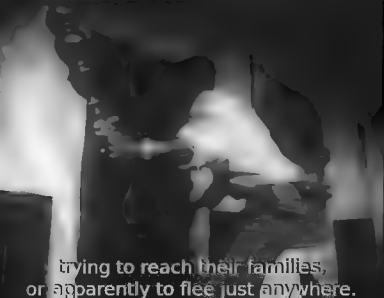
However, in spite of this
urging and warning,



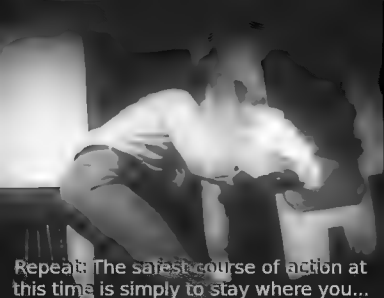
However, in spite of this
urging and warning,



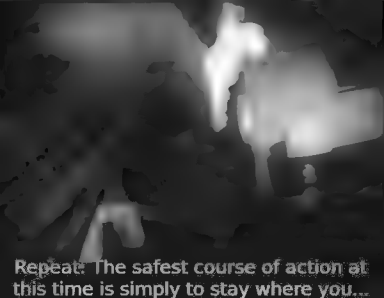
streets and highways are packed
with frantic people



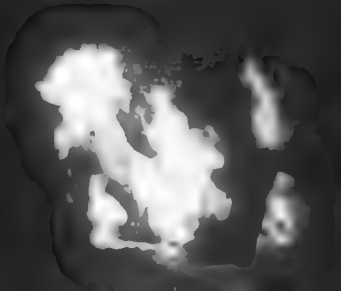
trying to reach their families,
or apparently to flee just anywhere.

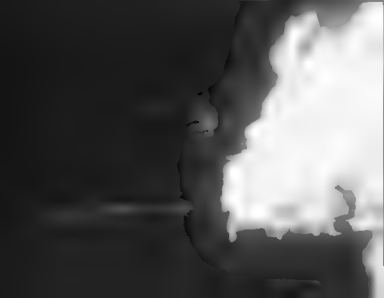


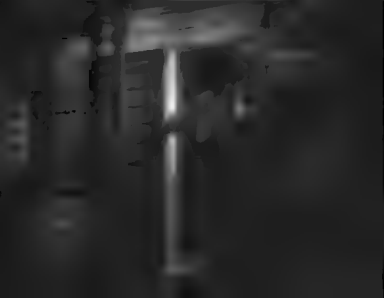
Repeat: The safest course of action at this time is simply to stay where you...

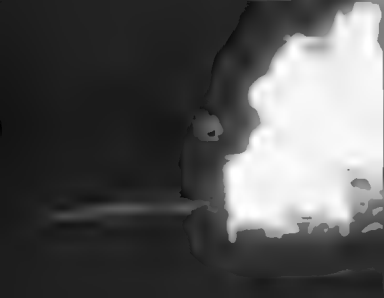


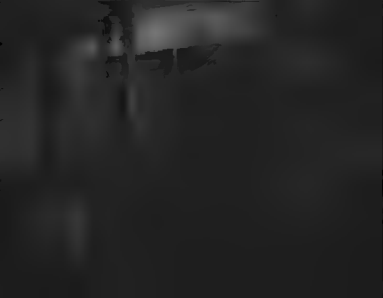
Repeat: The safest course of action at
this time is simply to stay where you...






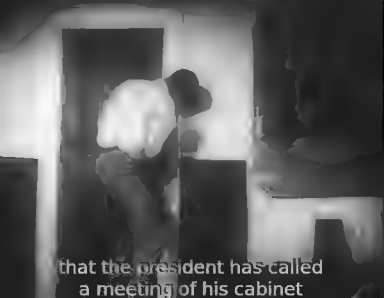




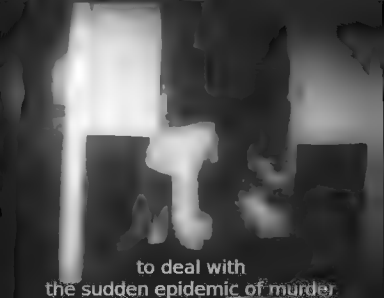




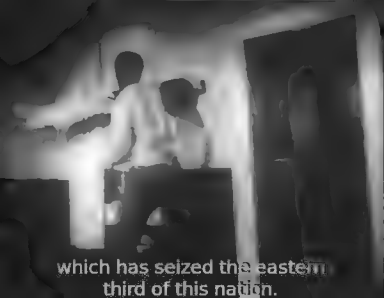
Ladies and gentlemen,
we've just received word



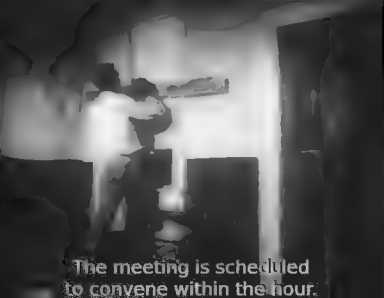
that the president has called
a meeting of his cabinet



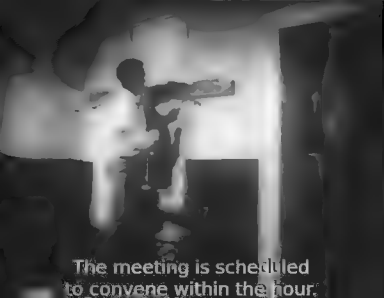
to deal with
the sudden epidemic of murder



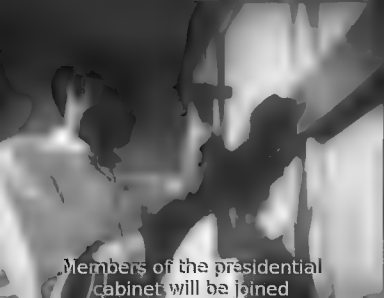
which has seized the eastern
third of this nation.

A black and white photograph of a man in a dark suit and tie, standing at a podium and speaking into a microphone. He is gesturing with his right hand. The background is dark and out of focus, with a bright light source visible behind him. The text "The meeting is scheduled to convene within the hour." is overlaid at the bottom of the image.

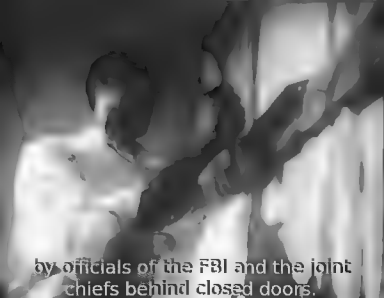
The meeting is scheduled
to convene within the hour.



The meeting is scheduled
to convene within the hour.



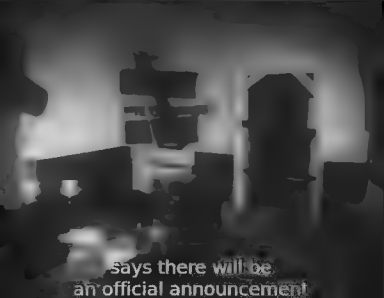
Members of the presidential
cabinet will be joined



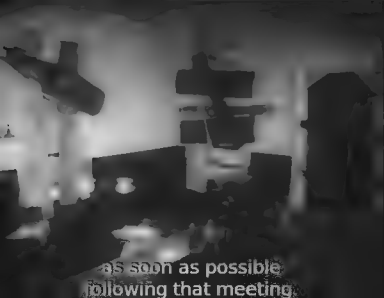
by officials of the FBI and the joint
chiefs behind closed doors.



A White House spokesman
in announcing this conference



says there will be
an official announcement



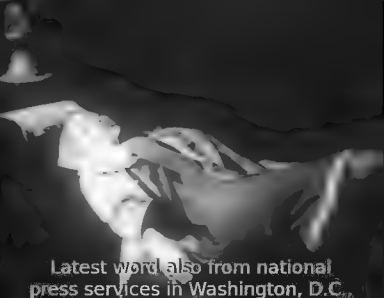
as soon as possible
following that meeting



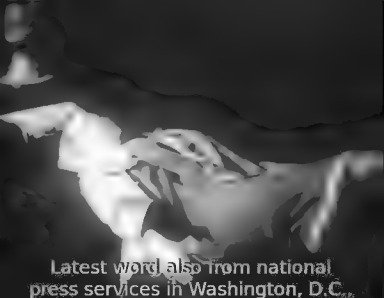
This is the latest dispatch
just received in our newsroom



This is the latest dispatch
just received in our newsroom.



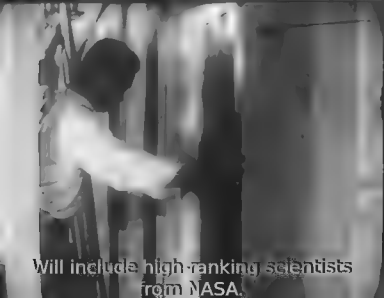
Latest word also from national
press services in Washington, D.C.



Latest word also from national
press services in Washington, D.C.

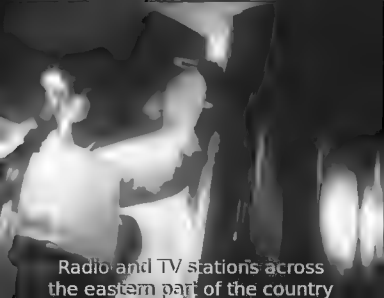


that the emergency presidential
conference which we've just mentioned




Will include high-ranking scientists
from NASA.

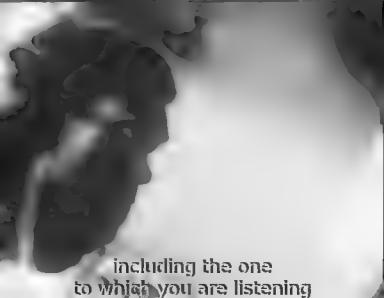




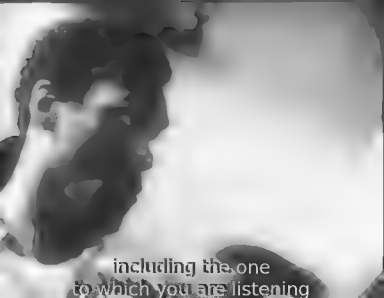
Radio and TV stations across
the eastern part of the country



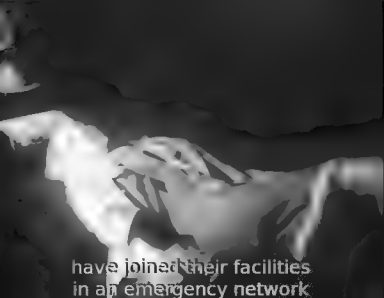
Radio and TV stations across
the eastern part of the country



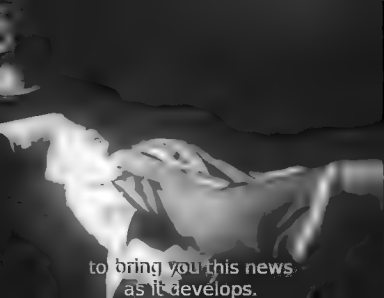
including the one
to which you are listening



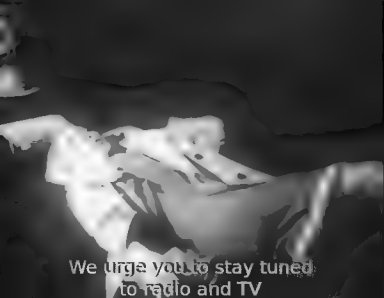
including the one
to which you are listening



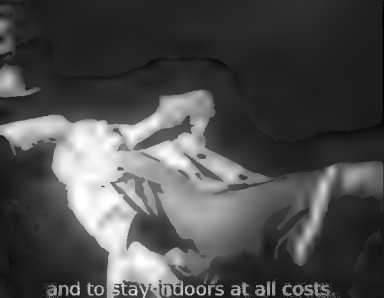
have joined their facilities
in an emergency network



to bring you this news
as it develops.



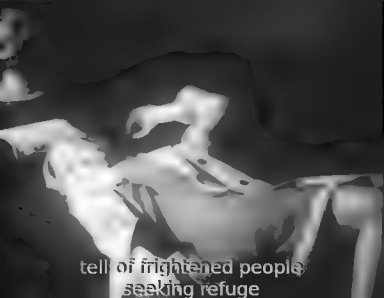
We urge you to stay tuned
to radio and TV



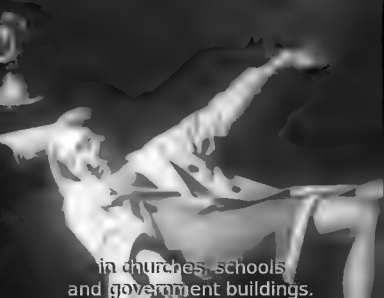
and to stay indoors at all costs



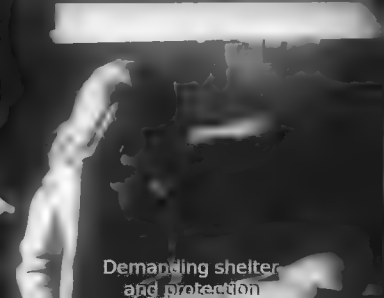
Late reports
reaching this newsroom



tell of frightened people
seeking refuge



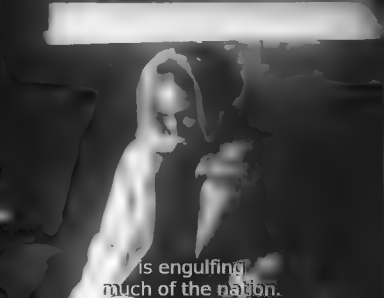
in churches, schools
and government buildings.



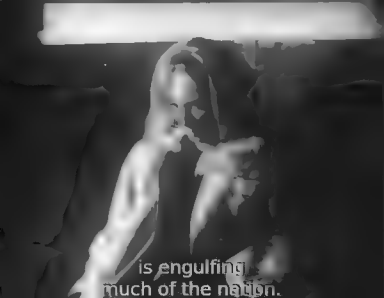
Demanding shelter
and protection



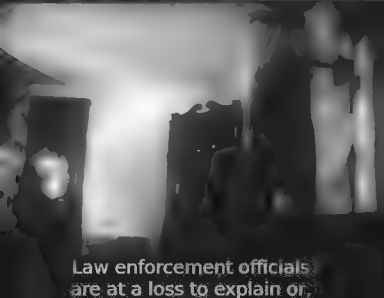
from the wholesale murder
which apparently



is engulfing
much of the nation.



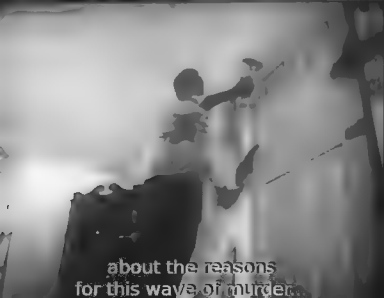
is engulfing
much of the nation.



Law enforcement officials
are at a loss to explain or



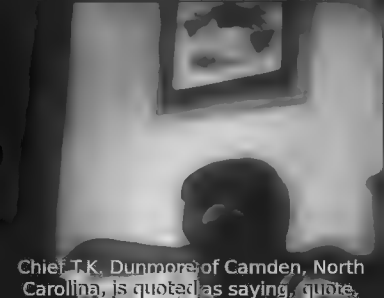
even at this hour, even to theorize




about the reasons
for this wave of murder.




Chief T.K. Dunmore of Camden, North Carolina, is quoted as saying, quote,




Chief T.K. Dunmore, of Camden, North Carolina, is quoted as saying, quote,



"Tell the people, for God's sake,
to get off the streets."



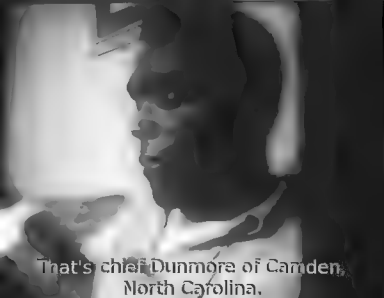
"Tell the people, for God's sake
to get off the streets. "




'Tell 'em to go home and lock
their doors and windows up tight.



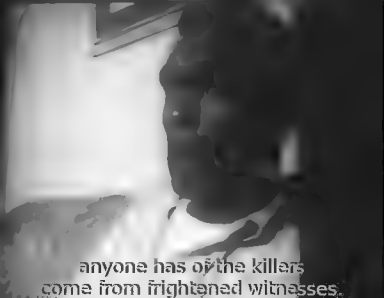
"We don't know what kind of murder-happy characters we have here. " End quote.




That's chief Dunmore of Camden,
North Carolina.



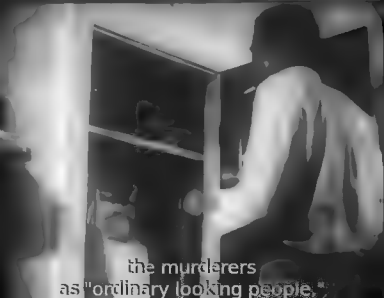
So far the only descriptions,
the only clues,



anyone has of the killers
come from frightened witnesses.



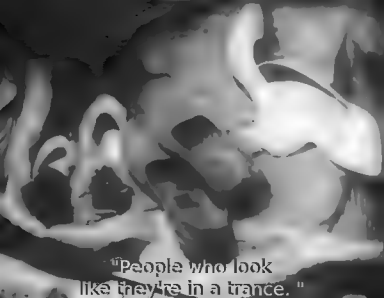
These eyewitness accounts
variously describe



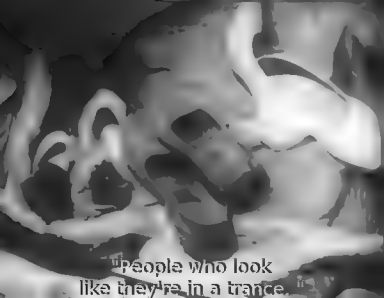
the murderers
as "ordinary looking people."



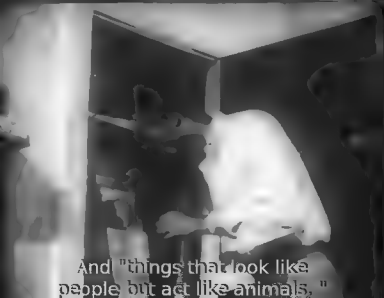
"Misshapen monsters."




"People who look
like they're in a trance."



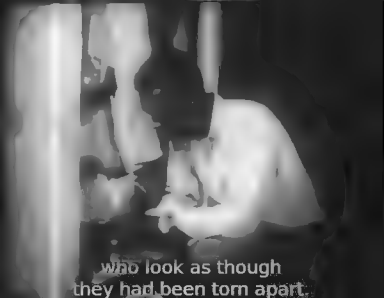
“People who look
like they’re in a trance.”



And "things that look like
people but act like animals."



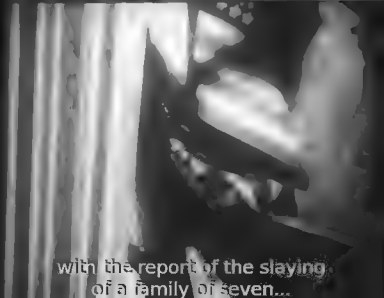
Some eyewitnesses tell
of seeing victims



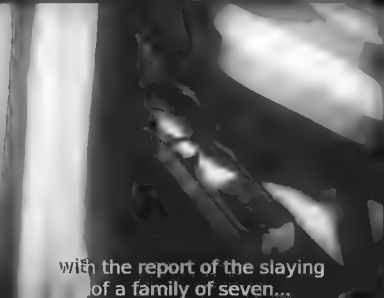
who look as though
they had been torn apart.



This whole ghastly story
began developing two days ago



with the report of the slaying
of a family of seven...



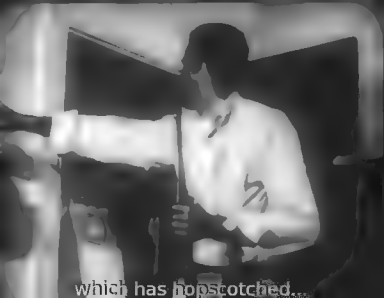
with the report of the slaying
of a family of seven...



Since then, reports
of some senseless killings



began snowballing
in a reign of terror



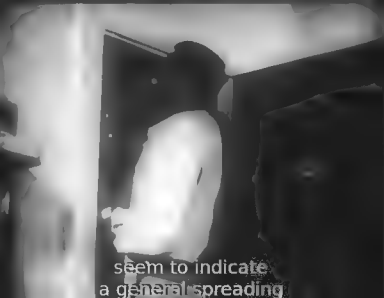
which has hopscotched...

A black and white photograph showing a person in a white shirt running through a dark, wooded area. The person is in the center of the frame, moving towards the right. The background is dark and blurry, suggesting a forest or wooded area at night. The lighting is dramatic, with the person's shirt standing out against the dark background.

...keep track of
the murder reports



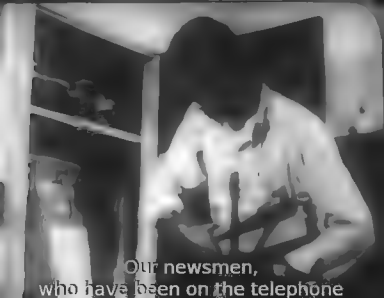
by the placing of markers on a map



seem to indicate
a general spreading



from the extreme southeastern
and states north and west.



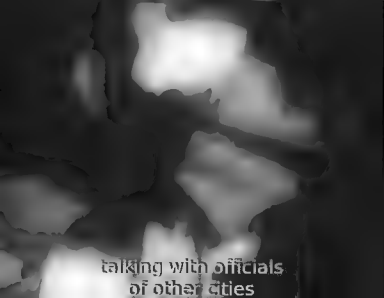
Our newsmen,
who have been on the telephone



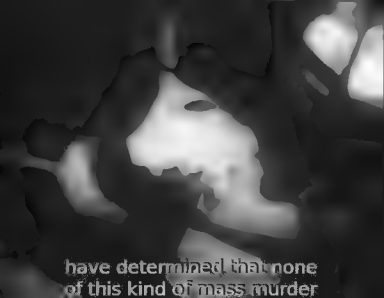
Our newsmen,
who have been on the telephone



talking with officials
of other cities

A black and white photograph showing a person in a dark, textured environment, possibly a cave or a large pipe. The person's hand is raised towards their face, and their arm is extended. The lighting is dramatic, with strong highlights and deep shadows.

talking with officials
of other cities



have determined that none
of this kind of mass murder



has yet been reported west of
the Mississippi river,

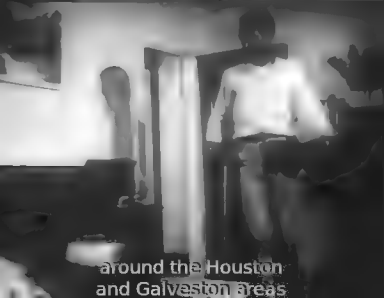


except in the extreme
southeastern portion of Texas.

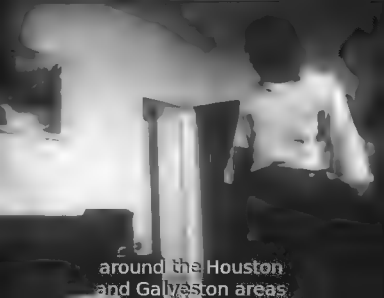
except in the extreme
southeastern portion of Texas.



Similar killings
have been reported



around the Houston
and Galveston areas



around the Houston
and Galveston areas



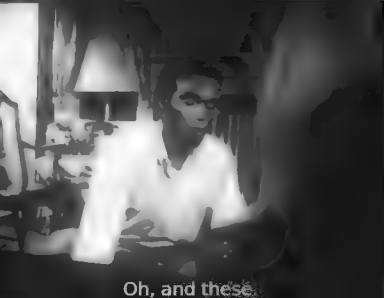
but nothing like the...



I found a gun
and some bullets out there.

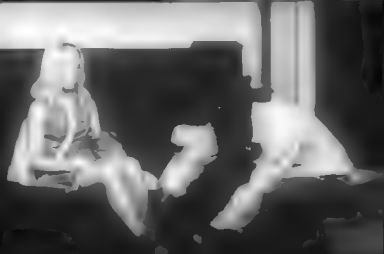


I found a gun
and some bullets out there.



Oh, and these

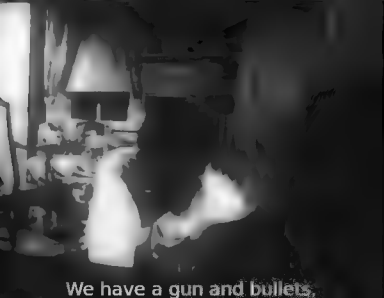




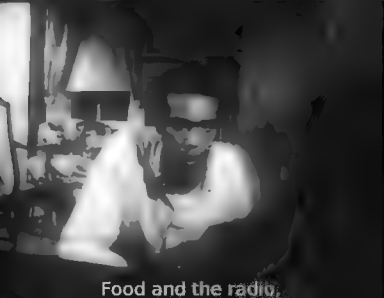
This place is boarded up
pretty solid now.



We ought to be all right here
for a while.



We have a gun and bullets.



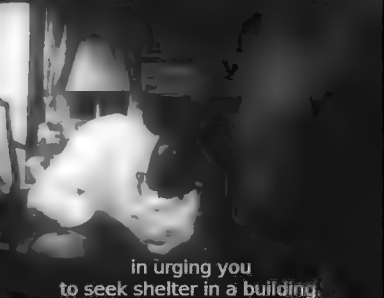
Food and the radio.



Sooner or later, someone's bound
to come and get us out.



So again, we join
with law enforcement agencies



in urging you
to seek shelter in a building



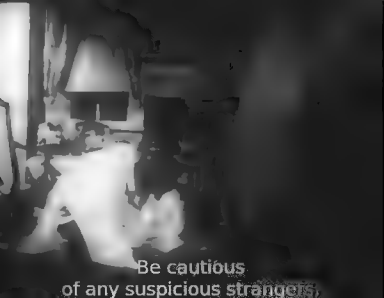
Lock the doors and windows
securely.



Hey, that's us.
We're doing all right.



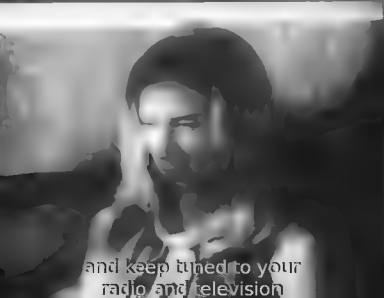
Be cautious
of any suspicious strangers



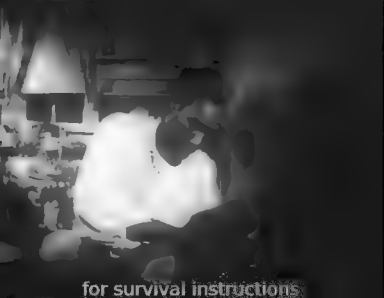
Be cautious
of any suspicious strangers,



and keep tuned to your
radio and television



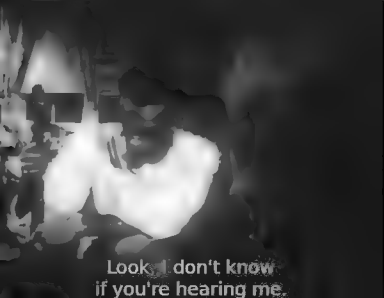
and keep tuned to your
radio and television



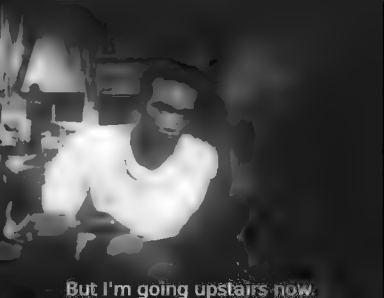
for survival instructions



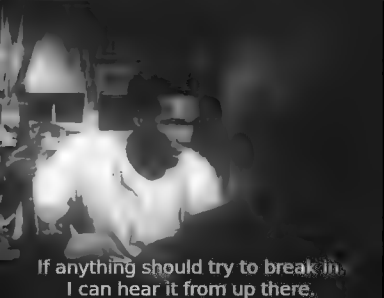
and further details
of this continuing story.



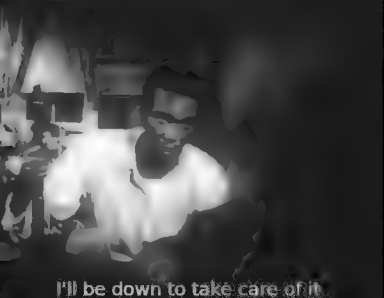
Look, I don't know
if you're hearing me.



But I'm going upstairs now



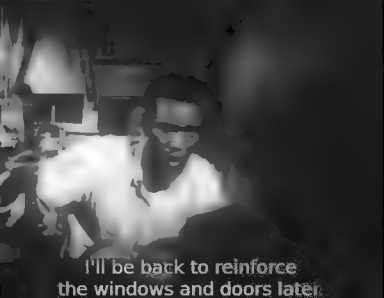
If anything should try to break in,
I can hear it from up there.



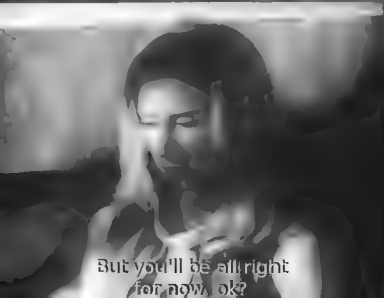
I'll be down to take care of it



Everything is all right for now

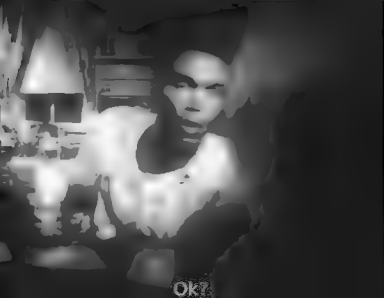


I'll be back to reinforce
the windows and doors later



But you'll be all right
for now, ok?



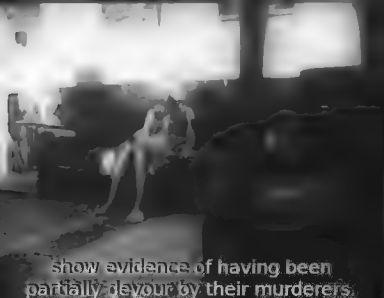




Radio: Civil defense
officials in Cumberland

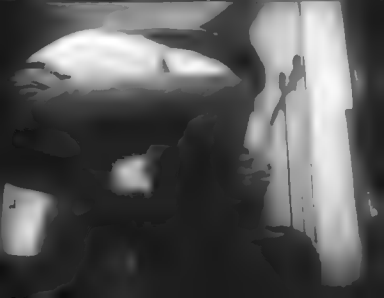


have told newsmen
that murder victims



show evidence of having been
partially devoured by their murderers.



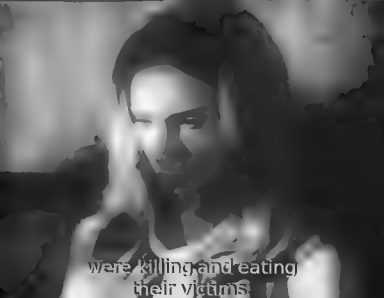




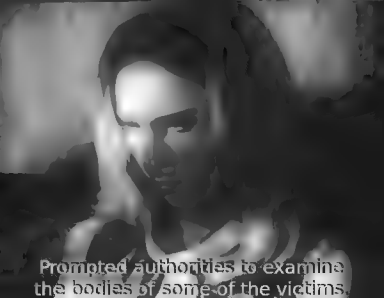
Consistent reports from witnesses
to the effect that people



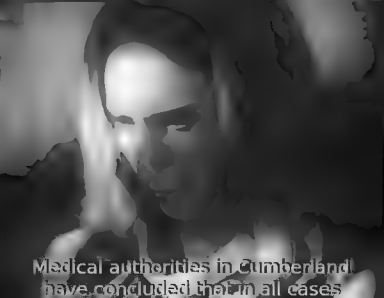
who acted
as though they were in a kind of trance



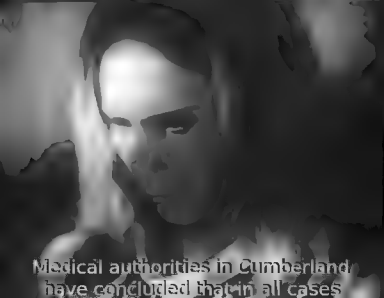
were killing and eating
their victims



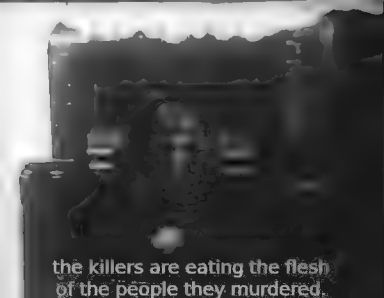
Prompted authorities to examine
the bodies of some of the victims.



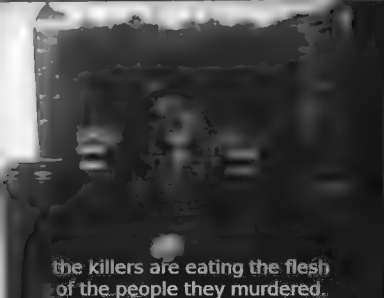
Medical authorities in Cumberland
have concluded that in all cases



Medical authorities in Cumberland
have concluded that in all cases



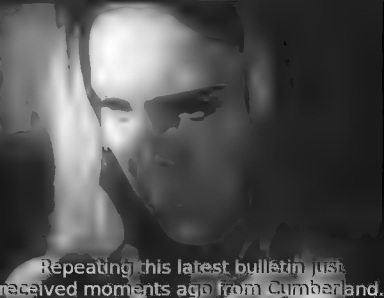
the killers are eating the flesh
of the people they murdered.



the killers are eating the flesh
of the people they murdered.



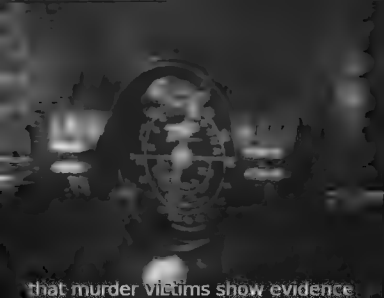
Repeating this latest bulletin just
received moments ago from Cumberland.



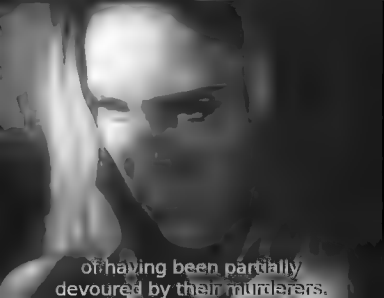
Repeating this latest bulletin just
received moments ago from Cumberland.



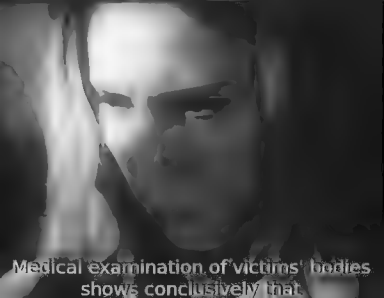
Civil defense authorities
have told newsmen



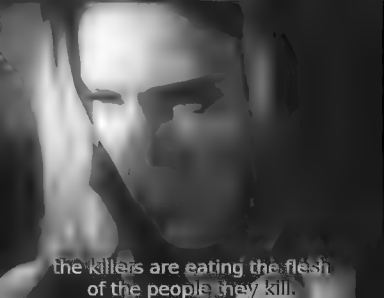
that murder victims show evidence



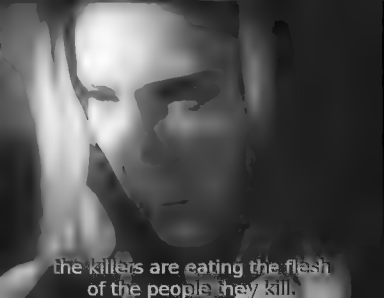
of having been partially
devoured by their murderers.



Medical examination of victims' bodies
shows conclusively that



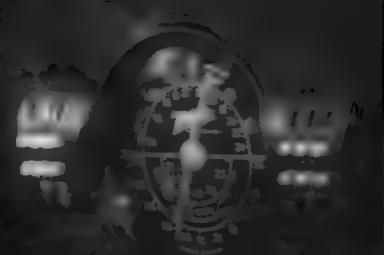
the killers are eating the flesh
of the people they kill.



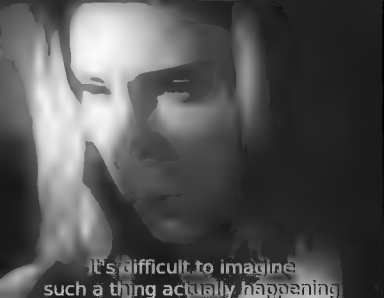
the killers are eating the flesh
of the people they kill.



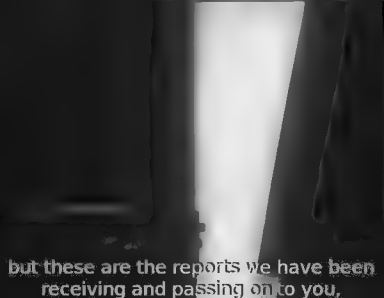
And so this incredible story
becomes more ghastly with each report.



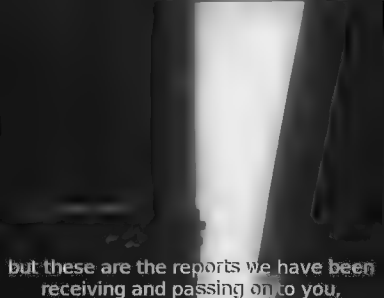
And so this incredible story
becomes more ghastly with each report.




It's difficult to imagine
such a thing actually happening



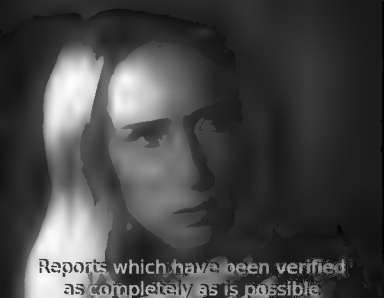
but these are the reports we have been
receiving and passing on to you,



but these are the reports we have been
receiving and passing on to you,



Reports which have been verified
as completely as is possible.



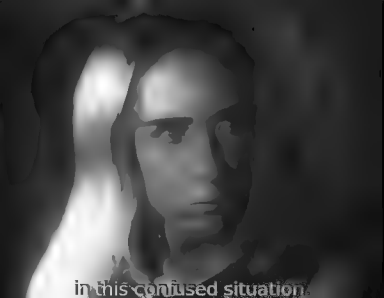
Reports which have been verified
as completely as is possible



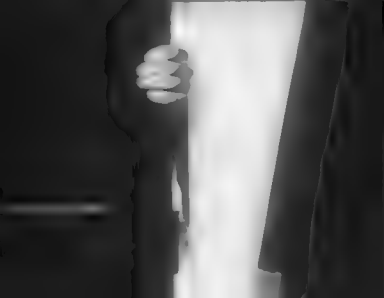
in this confused situation



in this confused situation.



in this confused situation.

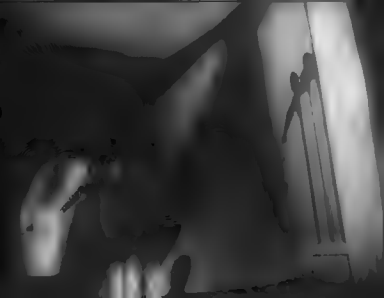














- Hold it!
Don't shoot. We're from town.

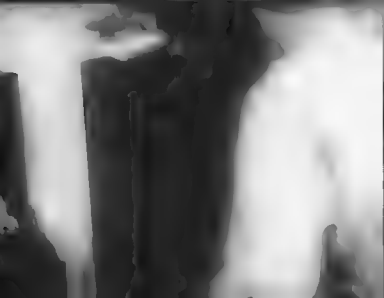


- Hold it!

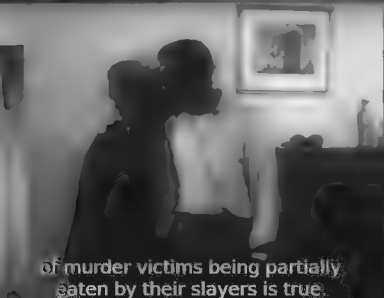
- Don't shoot. We're from town.



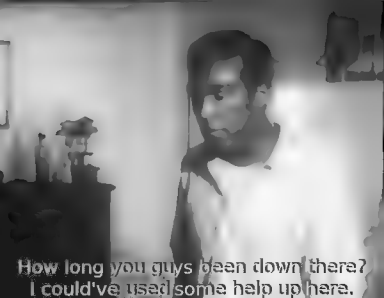
A radio!



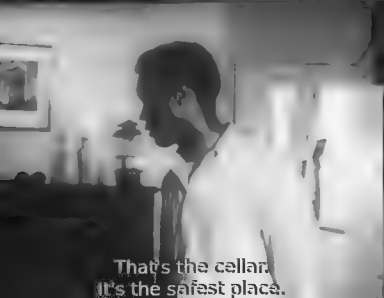
Radio: The Butler county sheriff
has verified that reports



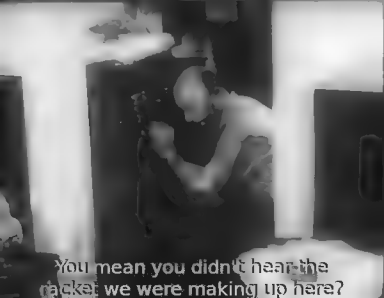
of murder victims being partially
eaten by their slayers is true



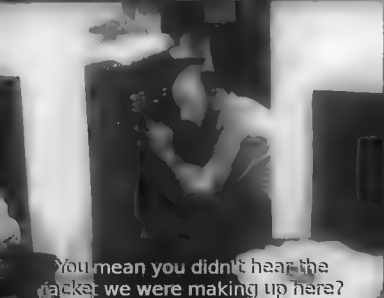
How long you guys been down there?
I could've used some help up here.



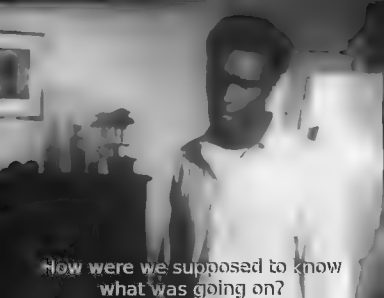
That's the cellar.
It's the safest place.



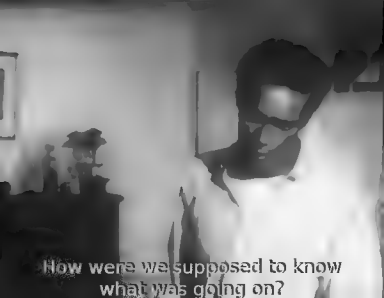
You mean you didn't hear the racket we were making up here?




You mean you didn't hear the
racket we were making up here?



How were we supposed to know
what was going on?



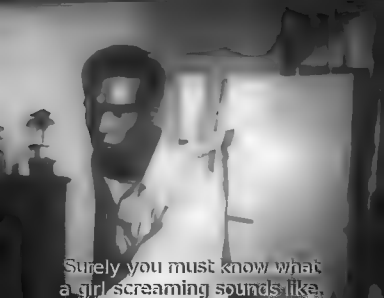
How were we supposed to know
what was going on?



Could've been those things
for all we knew.



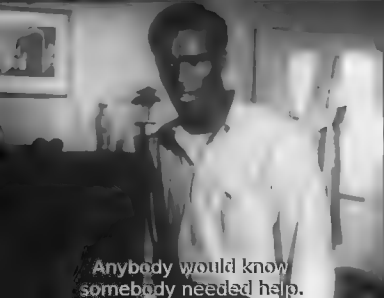
That girl was screaming.



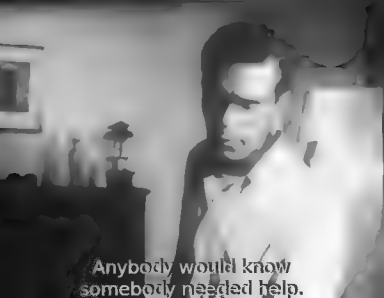
Surely you must know what
a girl screaming sounds like.



Those things don't make any noise.



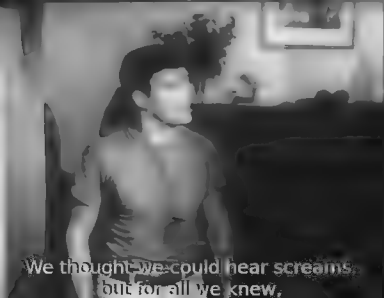
Anybody would know
somebody needed help.



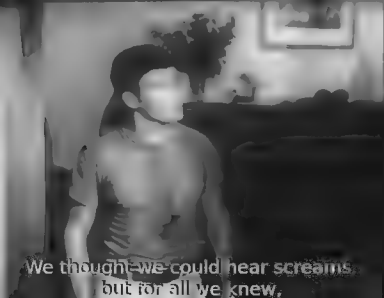
Anybody would know
somebody needed help.



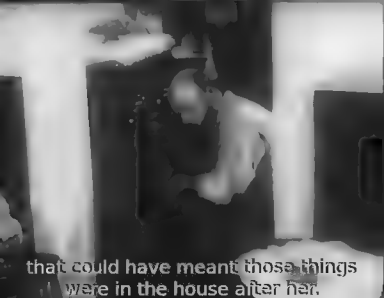
Look, it's kind of hard to hear
what's going on from down there



We thought we could hear screams
out for all we knew.



We thought we could hear screams
but for all we knew,

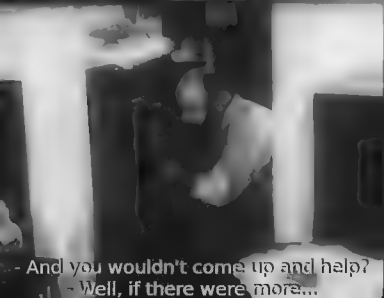


that could have meant those things
were in the house after her.



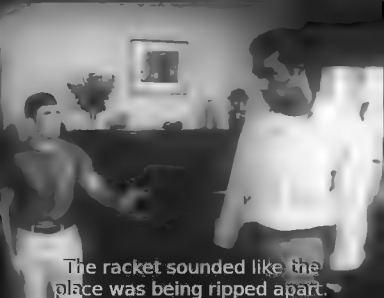
- And you wouldn't come up and help?

- Well, if there were more...



- And you wouldn't come up and help?

- Well, if there were more...



The racket sounded like the
place was being ripped apart.



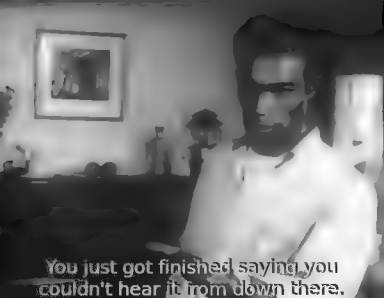
The racket sounded like the
place was being ripped apart.



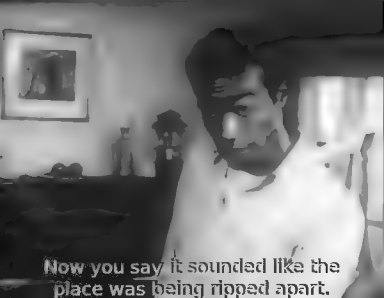
How were we supposed to know
what was going on?



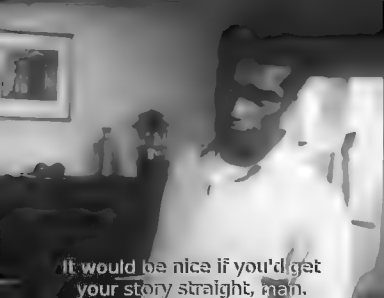
Now wait a minute.



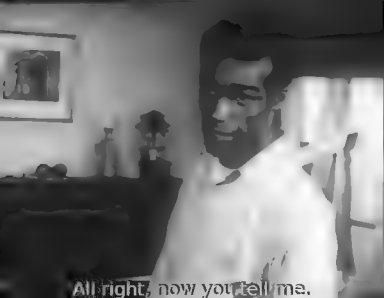
You just got finished saying you
couldn't hear it from down there.



Now you say it sounded like the
place was being ripped apart.



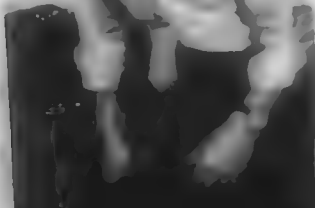
It would be nice if you'd get
your story straight, man.



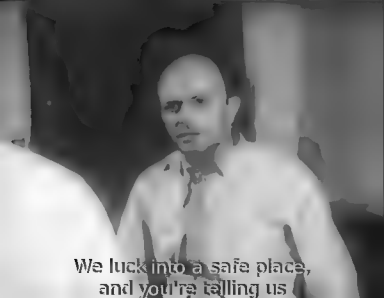
All right, now you tell me.



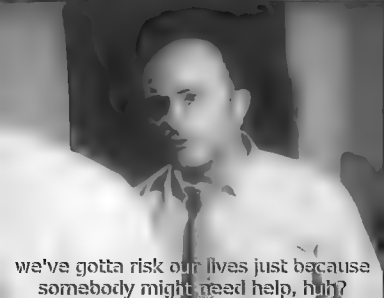
All right, now you tell me.



I'm not going to take that kind of a
chance when we've got a safe place.



We luck into a safe place,
and you're telling us



we've gotta risk our lives just because
somebody might need help, huh?



- Yeah. Something like that.

- All right, why don't we settle this...



- Yeah. Something like that.

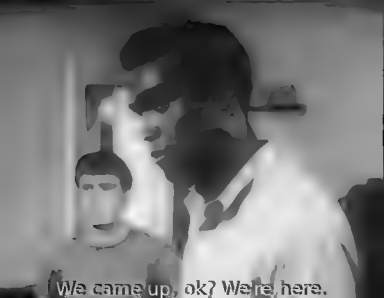
- All right, why don't we settle this...



Look, mister!



We came up, ok? We're here.



We came up, ok? Were here.



Now I suggest
we all go back downstairs



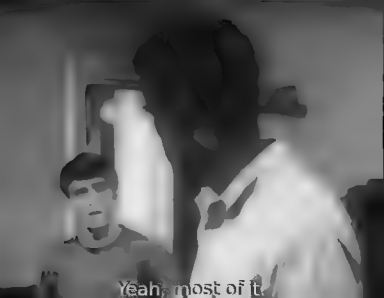
before any of those things
find out we're in here.




They can't get in here.



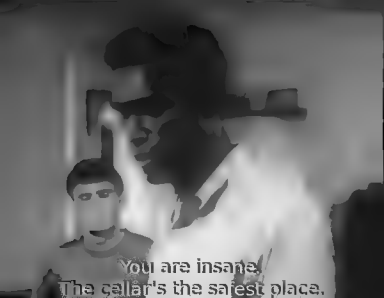
You got the whole place boarded up?



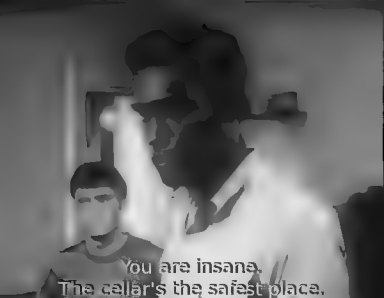
Yeah, most of it.



All but a few spots upstairs.
They won't be hard to fix.



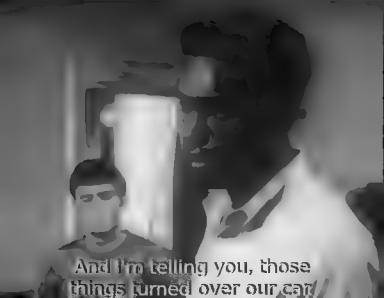
You are insane.
The cellar's the safest place.



You are insane.
The cellar's the safest place.



I'm telling you,
they can't get in here.



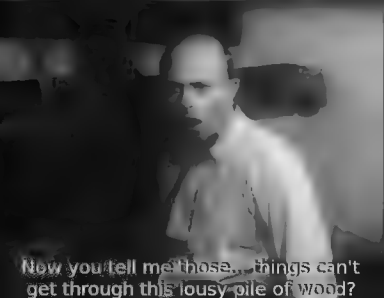
And I'm telling you, those
things turned over our car!



And I'm telling you, those
things turned over our car,

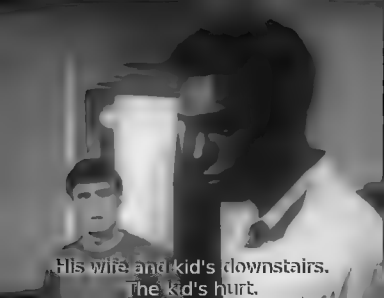


We were damned lucky
to get away at all.



Now you tell me those... things can't
get through this lousy pile of wood?



A black and white photograph showing a man in the lower-left foreground looking up with a concerned expression. In the background, a large, dark, and somewhat indistinct figure stands in a brightly lit doorway, creating a silhouette effect. The figure appears to be wearing a dark jacket or coat. The overall mood is tense and mysterious.

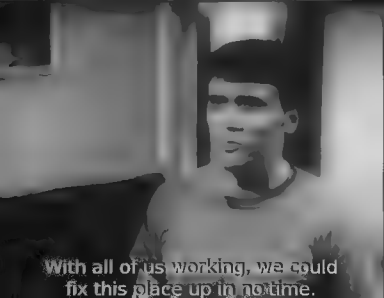
His wife and kid's downstairs.
The kid's hurt.



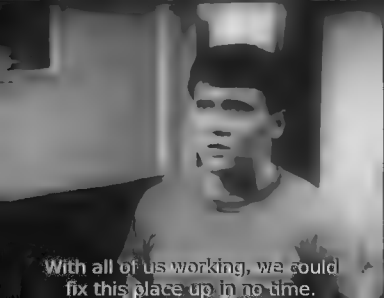
Well, I still think
we're better off up here,



We could strengthen
everything up, Mr. Cooper.




With all of us working, we could
fix this place up in no time.



With all of us working, we could
fix this place up in no time.



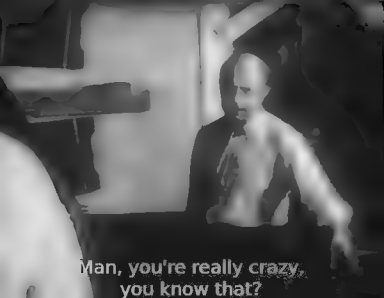
We have everything we need up here.

A black and white photograph of a man in a white dress shirt and a dark tie, standing in a doorway. He is looking down at a small object he is holding in his right hand. The background is dark and indistinct.

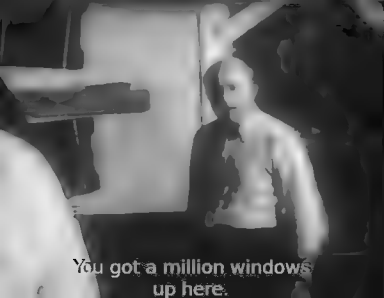
We can take all that stuff
downstairs with us.



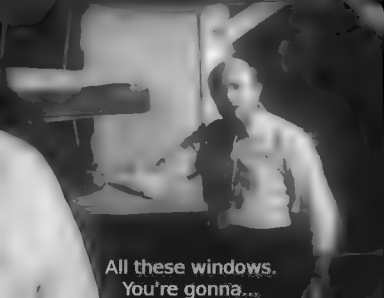
We can take all that stuff
downstairs with us.



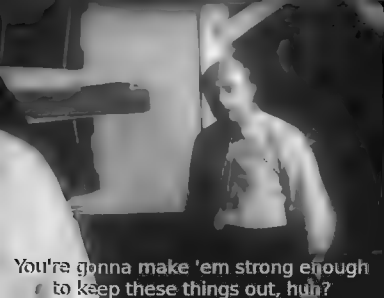
Man, you're really crazy,
you know that?

A black and white photograph of a man with short hair, wearing a dark, long-sleeved shirt. He is looking out of a window, with his right hand resting on the windowsill. The background outside the window is bright and somewhat washed out. The text "You got a million windows up here." is overlaid at the bottom of the image.

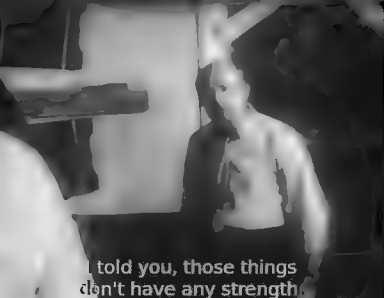
You got a million windows
up here.




All these windows.
You're gonna



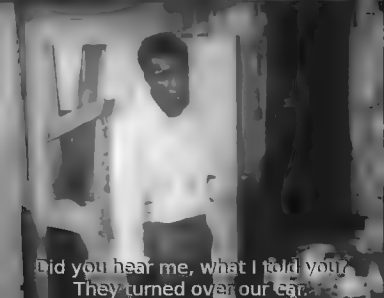
You're gonna make 'em strong enough
to keep these things out, huh?



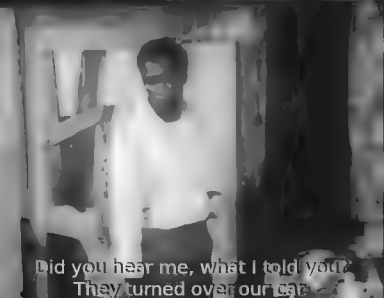
told you, those things
don't have any strength.

A black and white photograph of a man standing in a doorway. He is wearing a white long-sleeved shirt and dark trousers. He is holding a small, light-colored object in his right hand. The background is dark and indistinct.

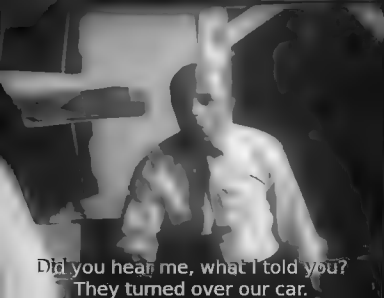
I smashed three of them
and pushed another one out the door.



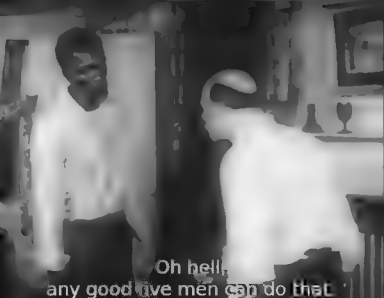
Did you hear me, what I told you?
They turned over our car.



Did you hear me, what I told you?
They turned over our car.



Did you hear me, what I told you?
They turned over our car.



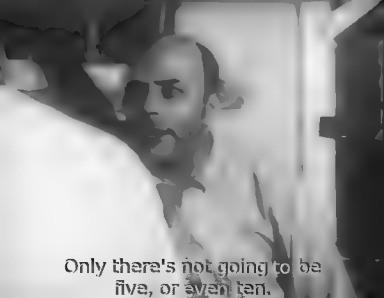
Oh hell,
any good five men can do that



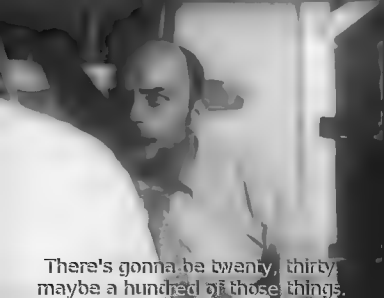
That's my point...



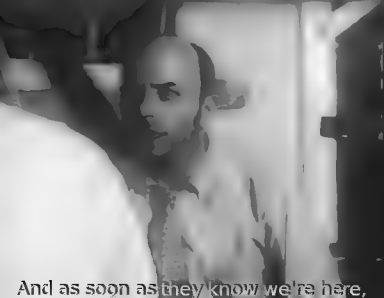
That's my point...



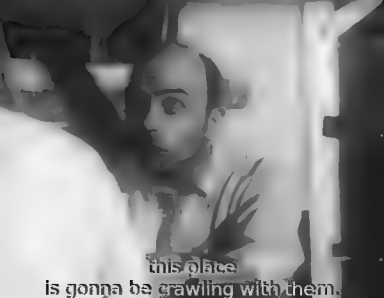
Only there's not going to be
five, or even ten.



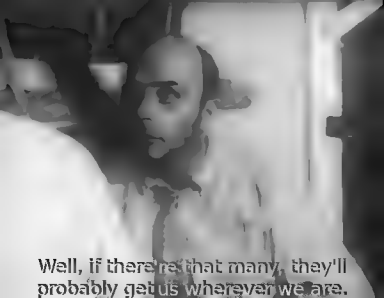
There's gonna be twenty, thirty,
maybe a hundred of those things.



And as soon as they know we're here,



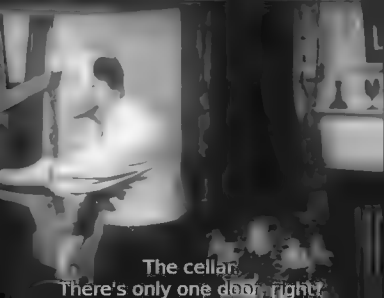
this place
is gonna be crawling with them.




Well, if there's that many, they'll
probably get us wherever we are.



Look, the cellar.



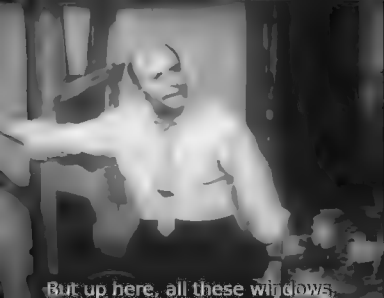
The cellar.
There's only one door, right?



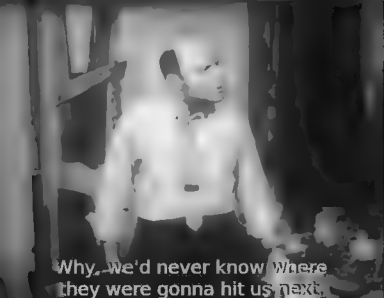
Just one door.
That's all we have to protect.

A man with a mustache, wearing a white button-down shirt and a dark tie, is smiling and pointing his right index finger towards the camera. He is standing in front of a wooden door with a handle. The background is slightly out of focus, showing some wooden structures.

Tom and I fixed it so it locks
and boards from the inside.



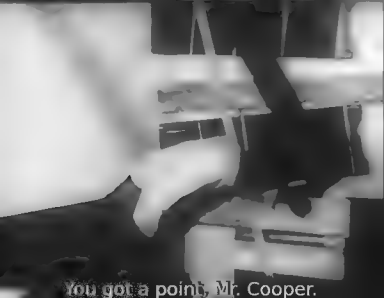
But up here, all these windows,



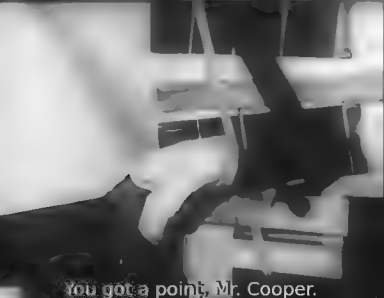
Why, we'd never know where
they were gonna hit us next.

A black and white photograph of a man in a white dress shirt and a dark tie, smiling broadly. He is standing in a doorway, with his arms slightly out to the sides. The background is dark and indistinct.

Why, we'd never know where
they were gonna hit us next.



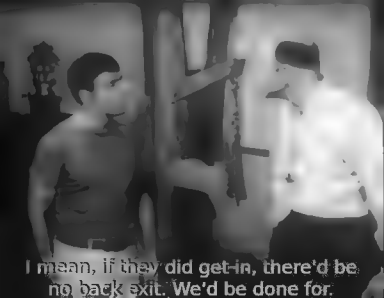
You got a point, Mr. Cooper.



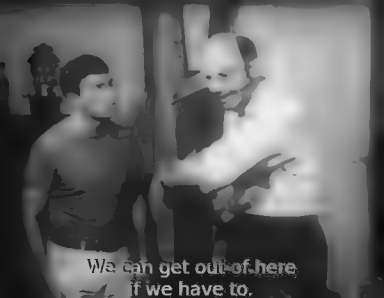
You got a point, Mr. Cooper.

A man in a white long-sleeved shirt and dark trousers is running through a dark, cluttered space, likely a cellar. He is looking back over his shoulder with a determined expression. The floor is covered with debris, including what appears to be a broken bottle. The lighting is dramatic, with strong highlights on the man's shirt and deep shadows in the surrounding environment.

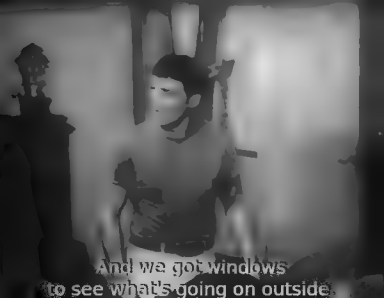
But down in the cellar,
there's no place to run to.



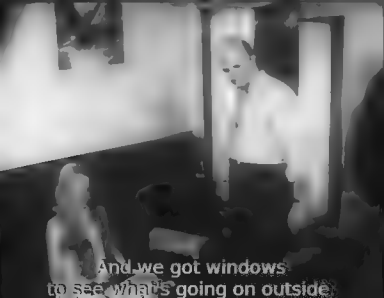
I mean, if they did get in, there'd be
no back exit. We'd be done for.



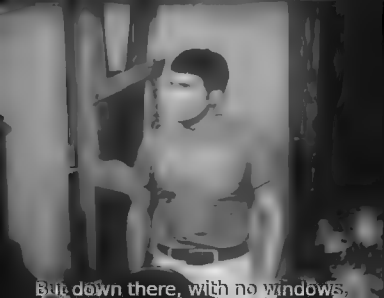
We can get out of here
if we have to.



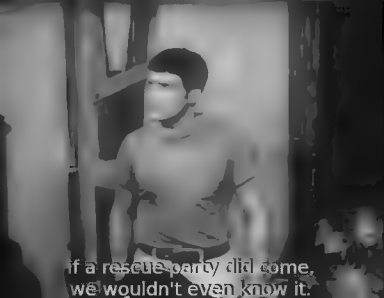
And we got windows
to see what's going on outside.



And we got windows
to see what's going on outside



But down there, with no windows,

A black and white photograph of a man in a dark, wooded area. He is shirtless, wearing a dark belt, and looking off-camera with a serious expression. The background is dark and blurry, suggesting a forest or cave setting.

if a rescue party did come,
we wouldn't even know it.



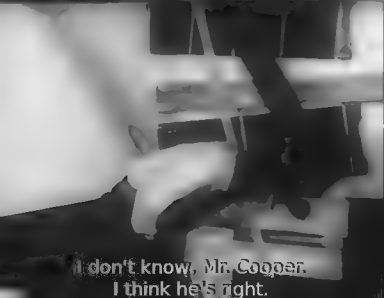
But the cellar
is the strongest place.



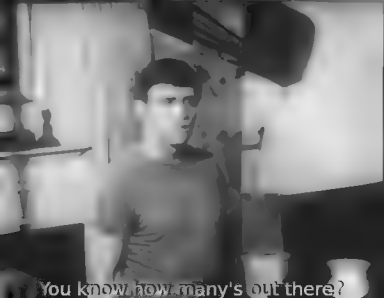
The cellar is a death trap



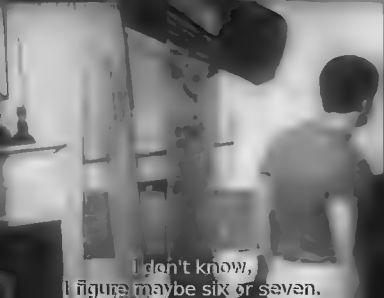
The cellar is a death trap



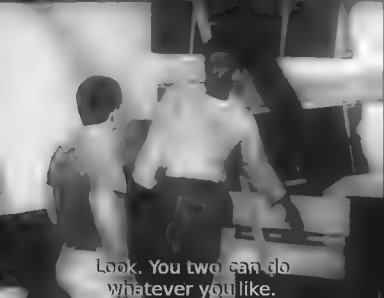
I don't know, Mr. Cooper.
I think he's right.



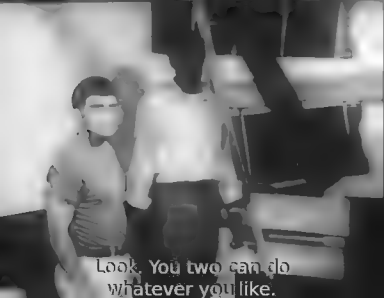
You know how many's out there?

A blurry, black and white photograph of a person in a light-colored shirt standing in a room. The person is positioned on the right side of the frame, facing away from the camera. In the background, there is a lamp on the left and a window or doorway in the center. The overall image quality is poor, with significant motion blur or out-of-focus effects.

I don't know,
I figure maybe six or seven.



Look. You two can do
whatever you like.



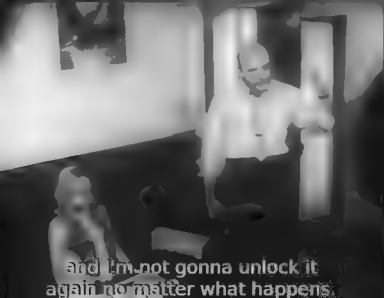
Look, You two can do
whatever you like.



I'm going back down to the cellar
and you better decide,



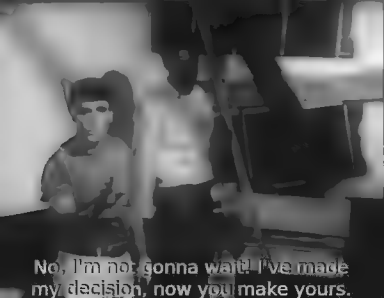
'cause I'm gonna board up that door



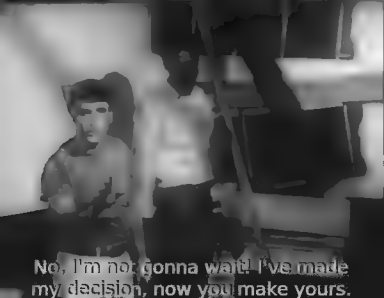
and I'm not gonna unlock it
again no matter what happens



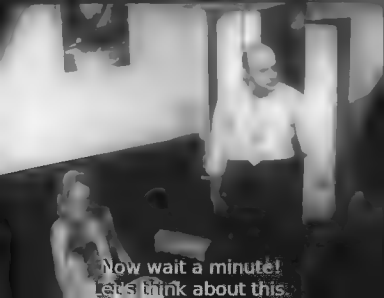
Now wait a minute, Mr. Cooper




No, I'm not gonna wait! I've made
my decision, now you make yours.



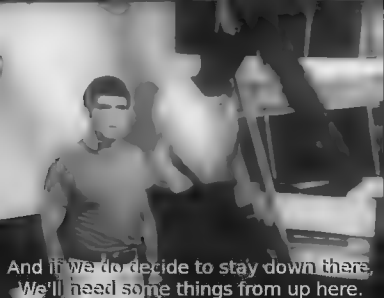
No, I'm not gonna wait! I've made
my decision, now you make yours.



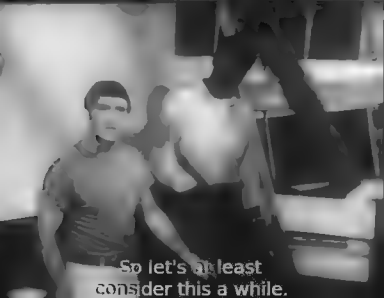
Now wait a minute!
Let's think about this.



We can make it to the cellar
if we have to.

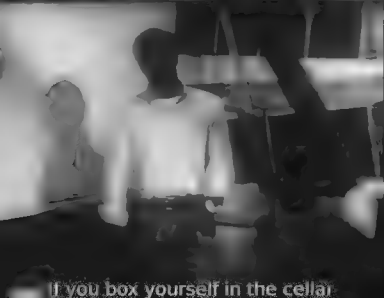


And if we do decide to stay down there,
We'll need some things from up here.

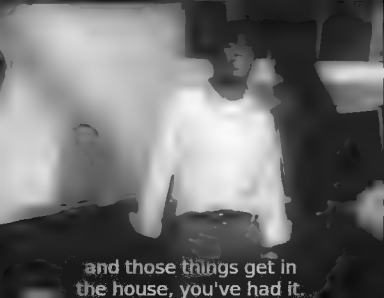


So let's at least
consider this a while.

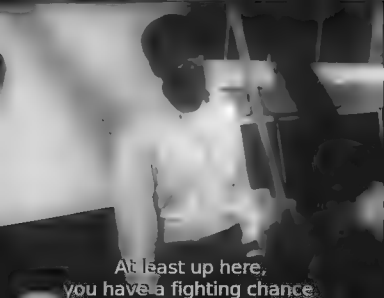




If you box yourself in the cellar

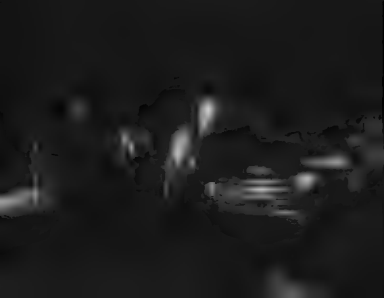
A black and white photograph of a man standing in a dark room. He is wearing a white, long-sleeved button-down shirt. He is positioned in front of a very bright light source, which creates a strong backlighting effect, making his shirt appear very bright and casting the rest of the scene into deep shadow. The background is mostly black, with some indistinct shapes that could be furniture or architectural elements. The overall mood is dramatic and high-contrast.

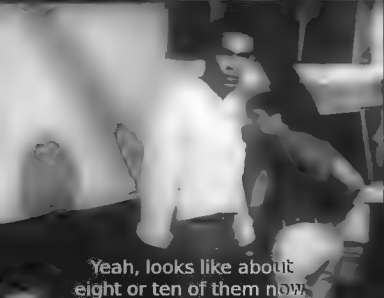
and those things get in
the house, you've had it.



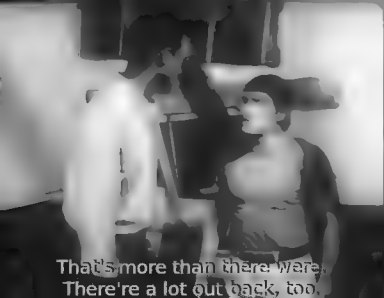
At least up here,
you have a fighting chance



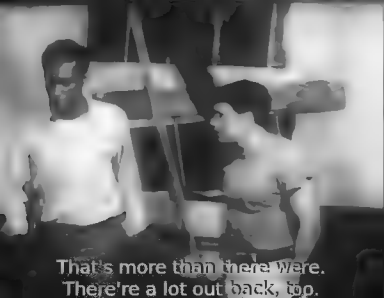




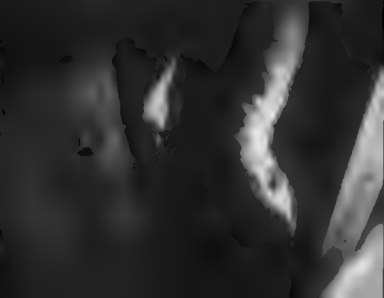
Yeah, looks like about
eight or ten of them now.



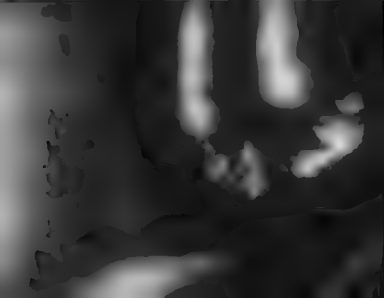
That's more than there were.
There're a lot out back, too.

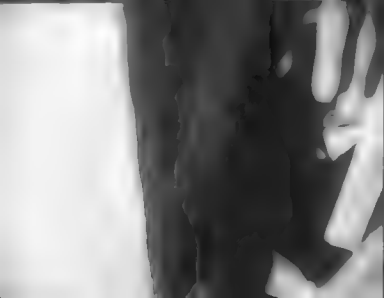


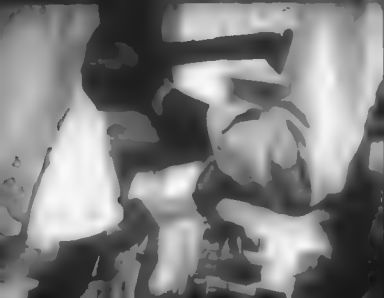
That's more than there were.
There're a lot out back, too.

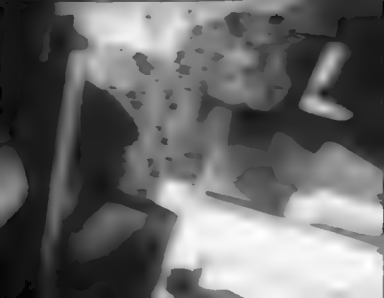




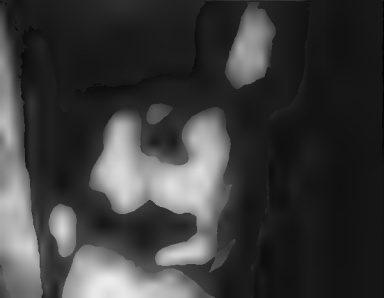






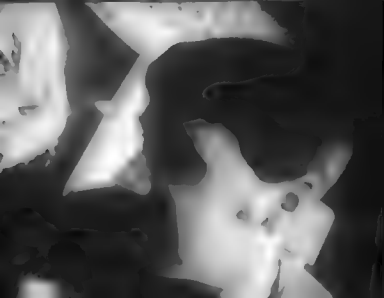


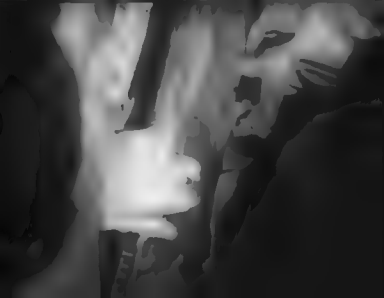


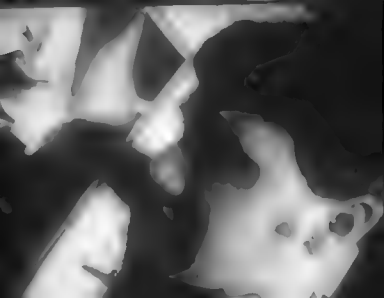


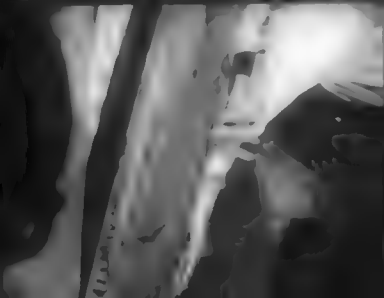


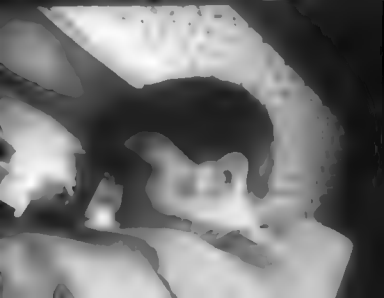


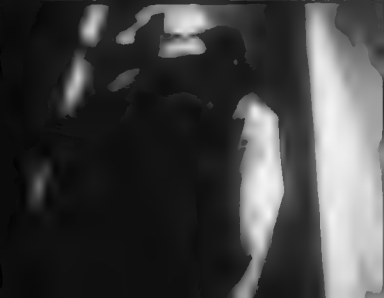


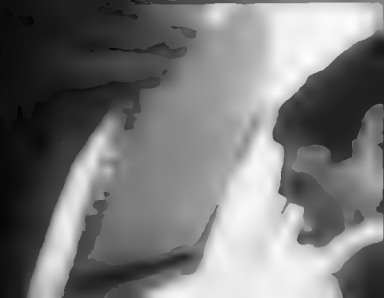






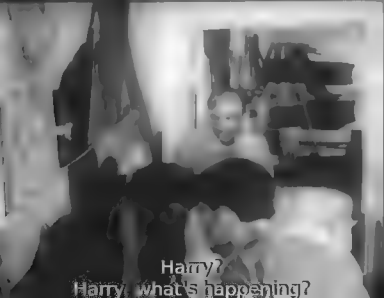












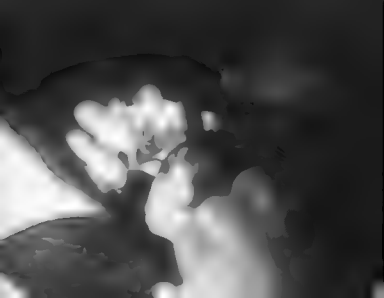
Harry?

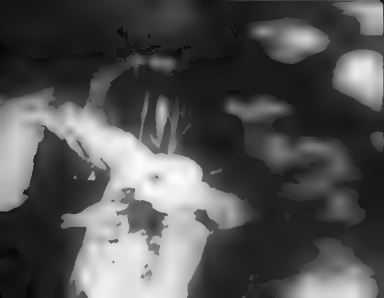
Harry, what's happening?



It's all right!







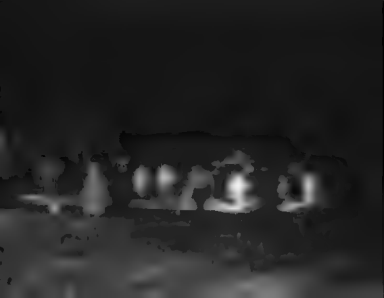


Now take it



Now take it.

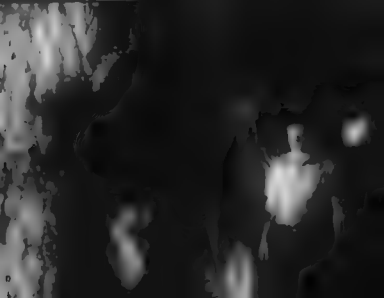






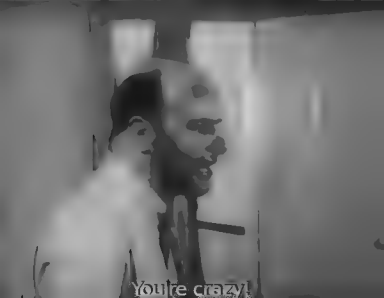








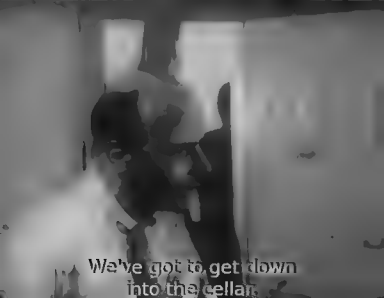
We've gotta fix these boards.



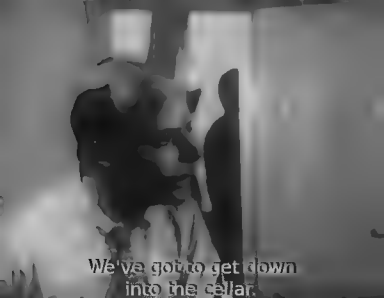
You're crazy!



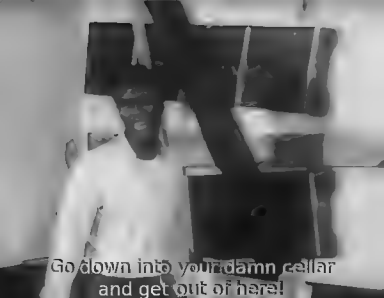
Those things are gonna be at every
window and door in this place!



We've got to get down
into the cellar.

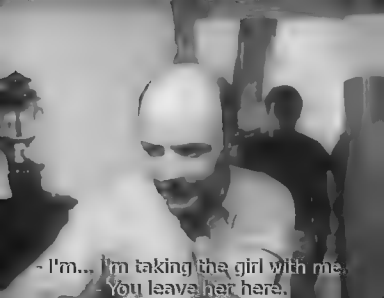


We've got to get down
into the cellar.



Go down into your damn cellar
and get out of here!



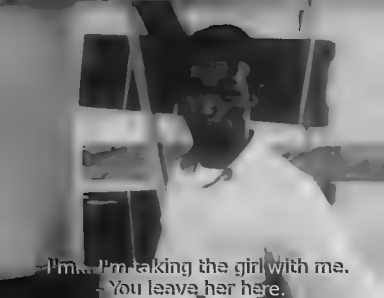


- I'm... I'm taking the girl with me.
- You leave her here.

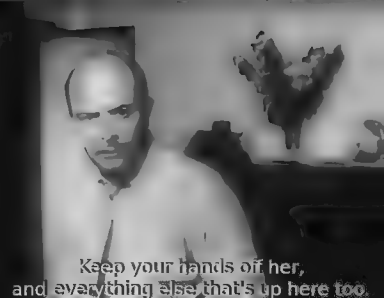


- I'm... I'm taking the girl with me.

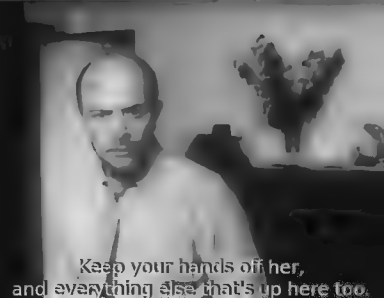
- You leave her here.



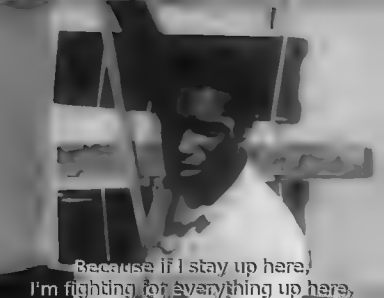
-I'm...I'm taking the girl with me.
-You leave her here.



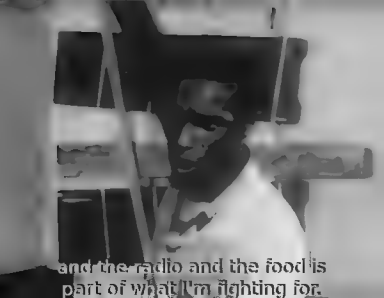
Keep your hands off her,
and everything else that's up here too.



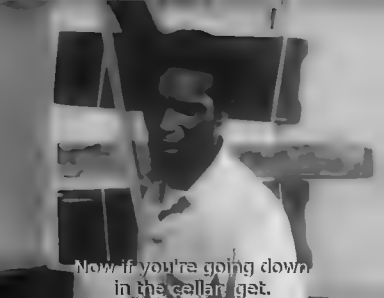
Keep your hands off her,
and everything else that's up here too.




Because if I stay up here,
I'm fighting for everything up here.



and the radio and the food is
part of what I'm fighting for.



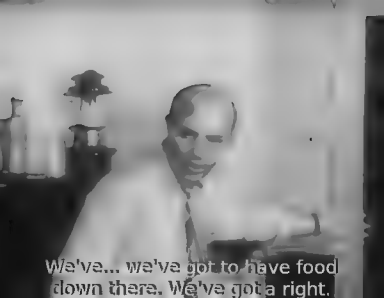
Now if you're going down
in the cellar, get.



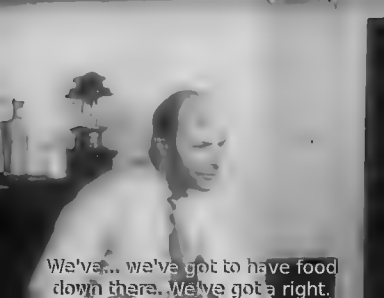
Now if you're going down
in the cellar, get.



The man's insane.
He's insane.



We've... we've got to have food
down there. We've got a right.

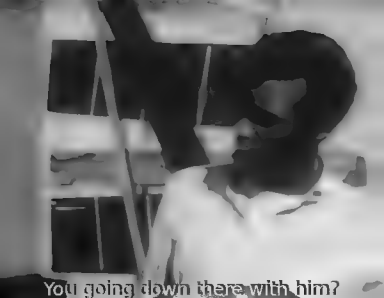


We've... we've got to have food
down there. We've got a right.



- This your house?

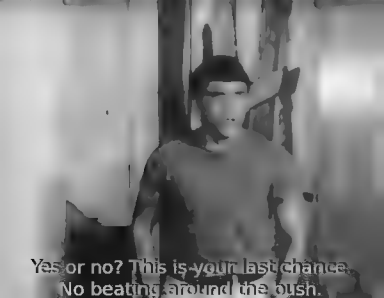
- We've got a right.



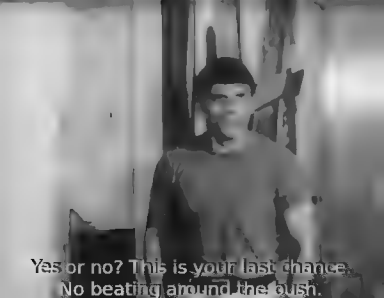
You going down there with him?



You going down there with him?



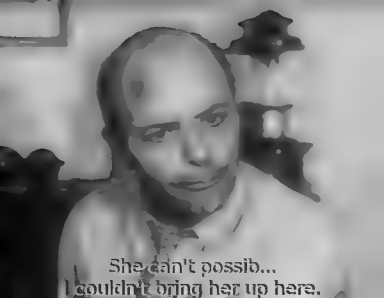
Yes or no? This is your last chance.
No beating around the bush.



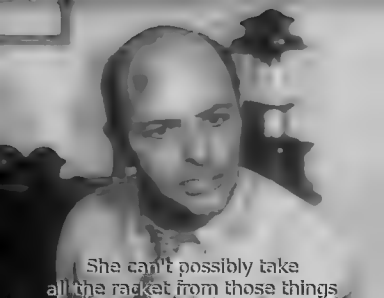
Yes or no? This is your last chance.
No beating around the bush.



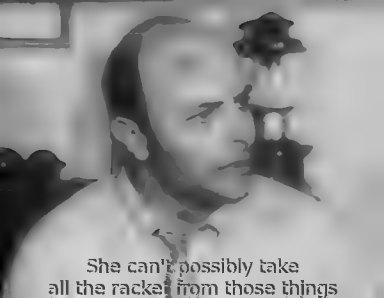
Listen, I got a kid down there,



She can't possib...
I couldn't bring her up here.



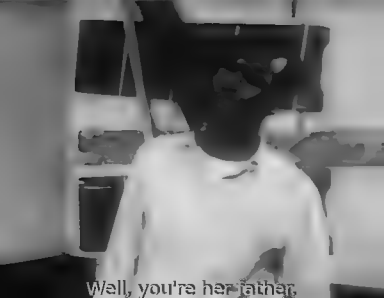
She can't possibly take
all the racket from those things



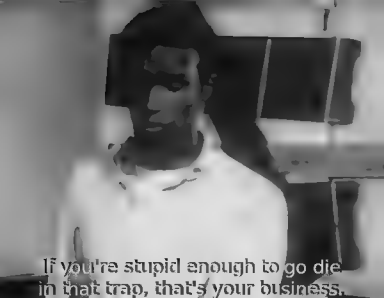
She can't possibly take
all the racket from those things



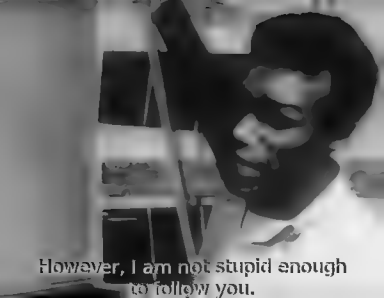
smashing through the windows.



Well, you're her father.



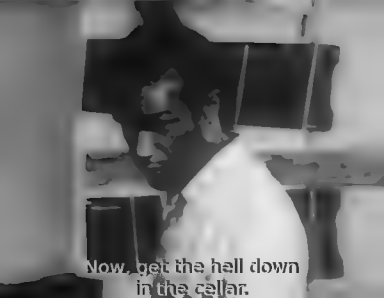
If you're stupid enough to go die
in that trap, that's your business.



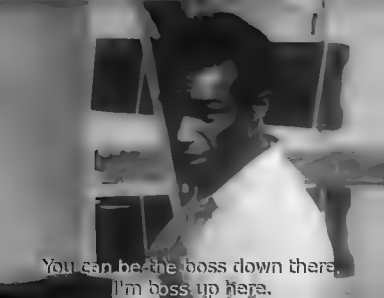
However, I am not stupid enough
to follow you.



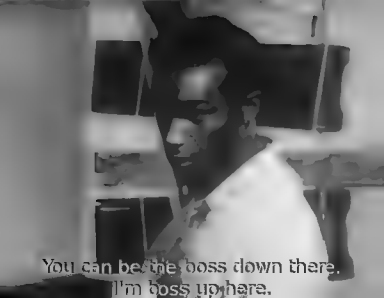
It is tough for the kid
that her old man is so stupid



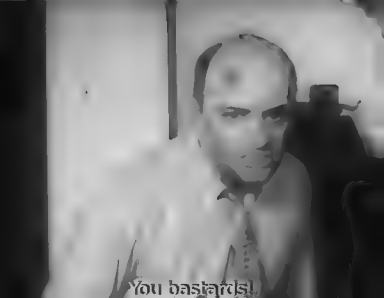
Now, get the hell down
in the cellar.



You can be the boss down there.
I'm boss up here.



You can be the boss down there.
I'm boss up here.

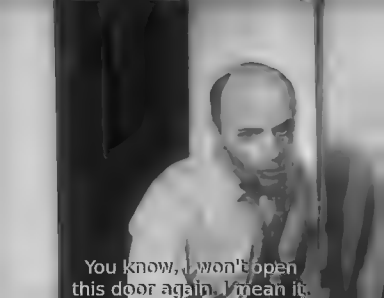


You bastards!



You bastards!

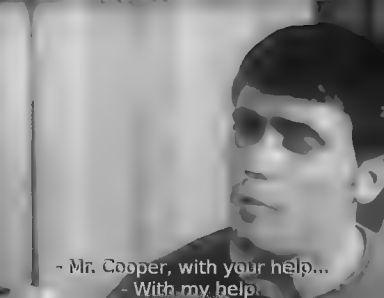




You know, I won't open
this door again. I mean it.

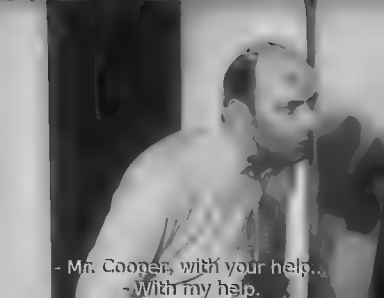


You know, I won't open
this door again. I mean it.



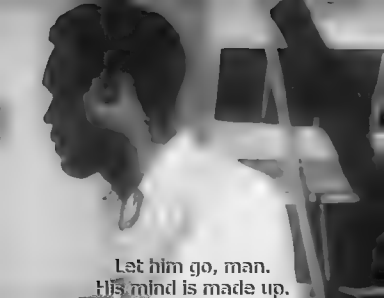
- Mr. Cooper, with your help...

- With my help.

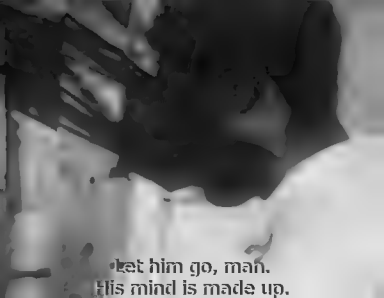


- Mr. Cooper, with your help.

- With my help.

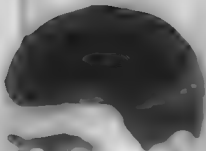


Let him go, man.
His mind is made up.



Let him go, man.
His mind is made up.





Wait a minute.

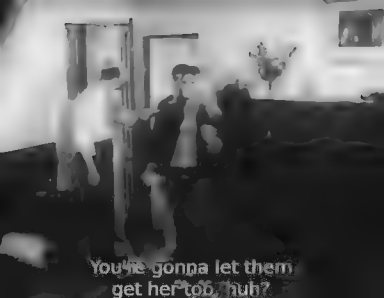


Judy? Come on up here honey.



Judy? Come on up here, honey





You're gonpa let them
get her too, huh?



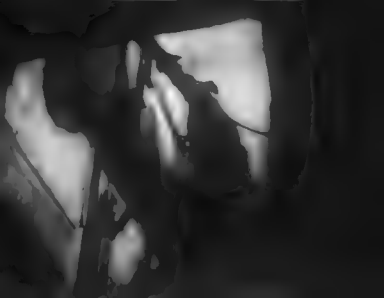
It's all right, honey
Go ahead



It's all right, honey
Go ahead.









If we stick together, man,
we can fix it up real good.



There's lots of places
we can run to up here.



Mr. Cooper?
We'd all be a lot better off



if all three of us were working together.



if all three of us were working together



Hey.
Hey, kid.



He's wrong, you know.



I'm not boxing myself in
down there.



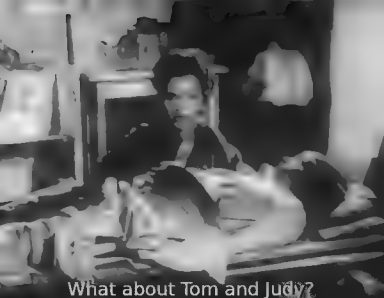




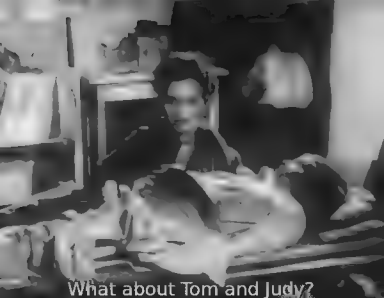


Well, we're safe now.
It's boarded up tight.

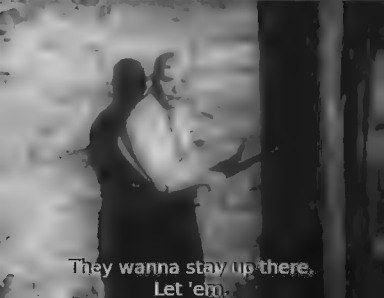




What about Tom and Judy?



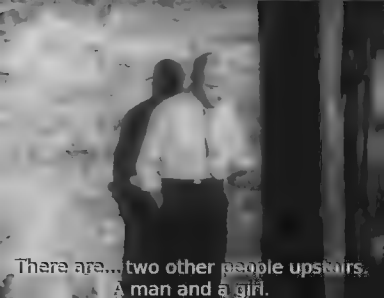
What about Tom and Judy?



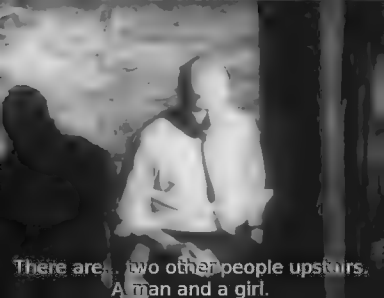
They wanna stay up there.
Let 'em.







There are... two other people upstairs.
A man and a girl.



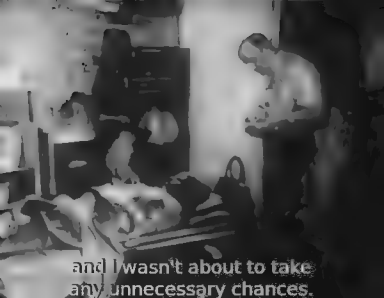
There are... two other people upstairs.
A man and a girl.



We heard the screaming



Yeah, but I didn't know
who they were,



and I wasn't about to take
any unnecessary chances.



Of course not Harry



- Is she all right?

- I don't know what it is.



She feels warm.
Maybe it's shock.



Where'd you get the bandage?



Some laundry in the basket
tore a sheet.



Let them stay upstairs



Let them



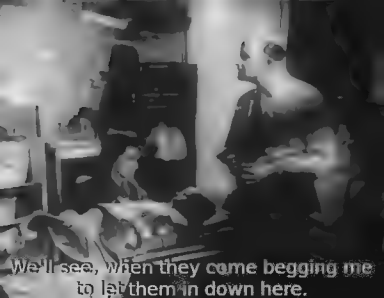
Too many ways those monsters
can get in up there.



We'll see who's right



We'll see, when they come begging me
to let them in down here.



We'll see, when they come begging me
to let them in down here.



- That's important, isn't it?

- What?

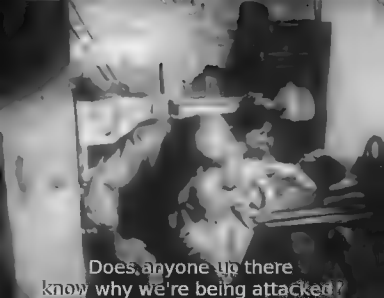


To be right.
Everybody else to be wrong.



What do you mean by that?

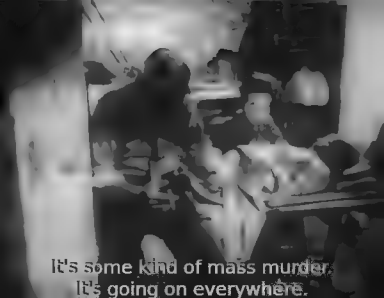




Does anyone up there
know why we're being attacked?



Whatever it is,
it isn't just happening here.



It's some kind of mass murder.
It's going on everywhere.

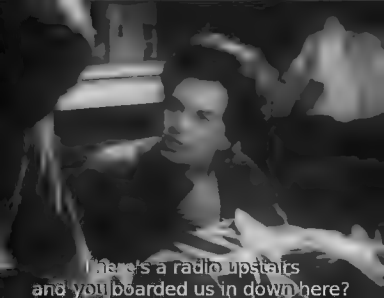


• The radio said to stay inside...

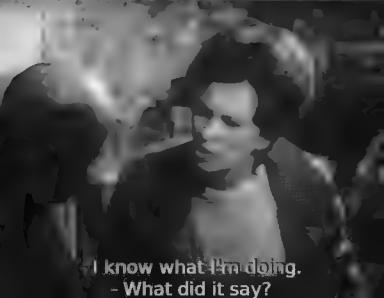
- Radio?



Radio, upstairs.
heard the news bulletin.




There's a radio upstairs
and you boarded us in down here?



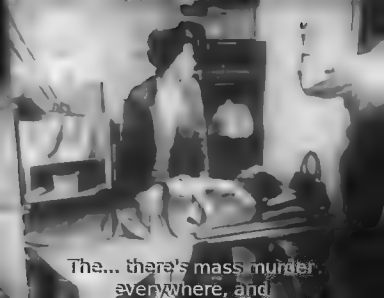
I know what I'm doing.
- What did it say?



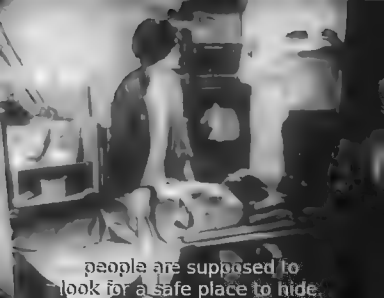
I know what I'm doing.
- What did it say?



Nothing! Nothing!
They don't know anything yet



The... there's mass murder
everywhere, and



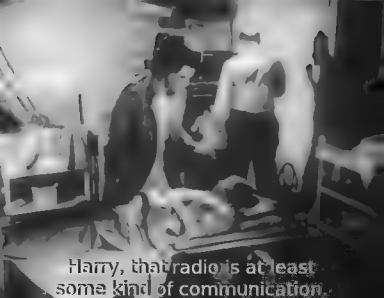
people are supposed to
look for a safe place to hide



Take the boards
off that door



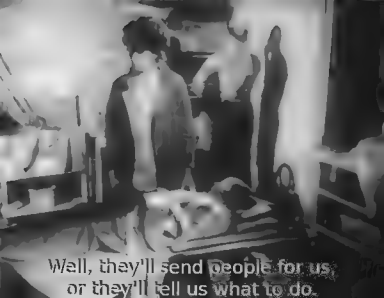
We are staying down here, Helen.



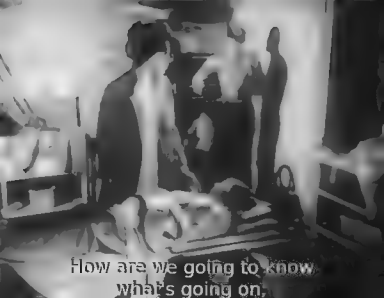
Harry, that radio is at least
some kind of communication.



If the authorities know
what's happening,



Well, they'll send people for us,
or they'll tell us what to do.

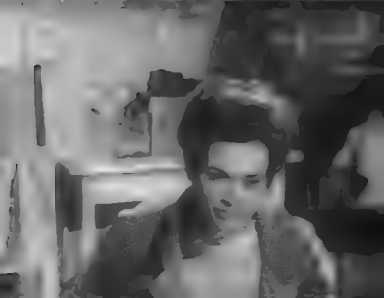


How are we going to know
what's going on,



if we lock ourselves in this dungeon?







We may not enjoy living together



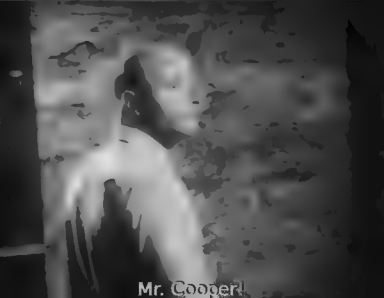
But dying together isn't
going to solve anything



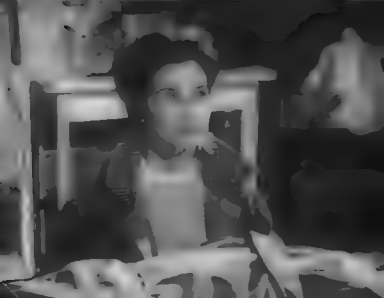
Those people
aren't our enemies

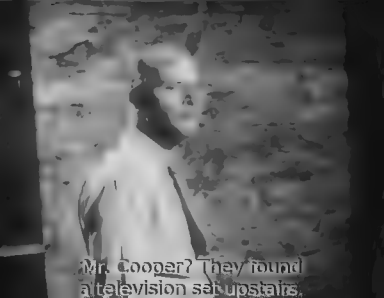


Those people
aren't our enemies.




Mr. Cooper!





Mr. Cooper? They found
a television set upstairs.



Mr. Cooper? They found
a television set upstairs.





Let's go up.



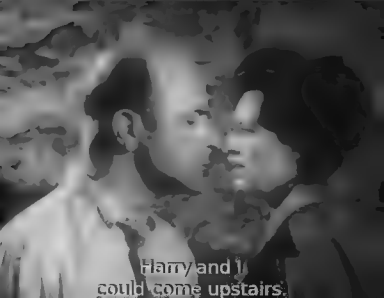
Tom?



Yes?



If Judy would come downstairs
for a few minutes,



Harry and I
could come upstairs.



Ok. Yeah. Right away.

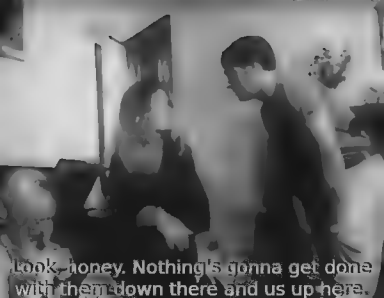




Will you do it?



Do I have to?



Look, honey. Nothing's gonna get done
with them down there and us up here.



- Do this. For me.

- Ok.



Ok, open up.



OK open up





I'll take good care of her, Helen.



She's all I have.



Why don't you go upstairs now?





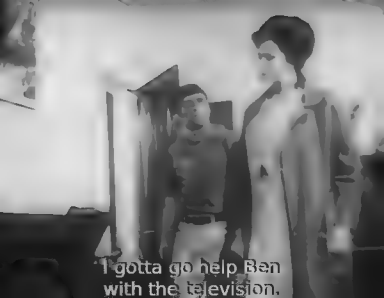




Her brother was killed.



Hey... give me
a hand with this thing.



I gotta go help Ben
with the television.

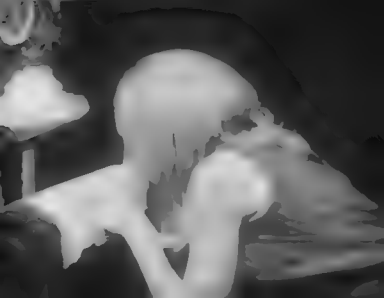






















Don't be afraid of me.



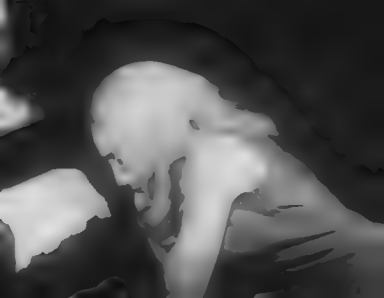
I'm Helen Cooper. Harry's wife.



I'm Helen Cooper, Harry's wife.









This place is ridiculous.
Look at this.



This place is ridiculous.
Look at this.



There's a million weak spots up here.

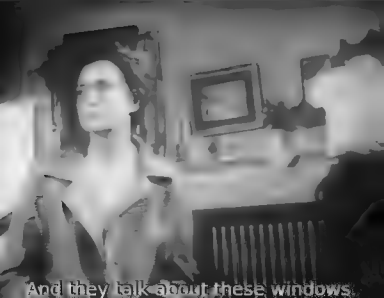




Give me one of those.



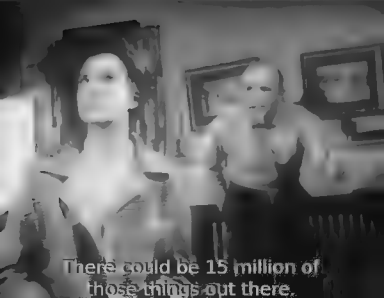
Her brother was killed.



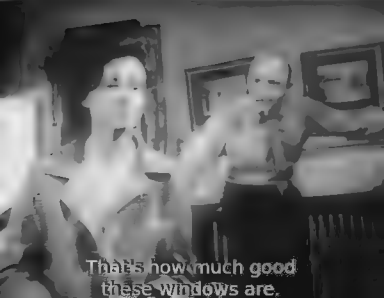
And they talk about these windows.



I can't see a damned thing.



There could be 15 million of
those things out there.



That's how much good
these windows are.



Why don't you do something
to help somebody?







Here, I have it. Drag a couple
of those chairs together.



There's a socket over here.



Now, you'd better watch this and try
to understand what's going on.



Now, you'd better watch this and try
to understand what's going on.

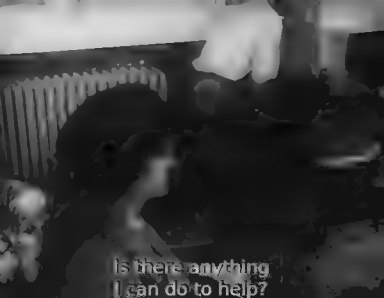




I don't want anyone's life
on my hands.



I don't want anyone's life
on my hands.



is there anything
I can do to help?



I don't want to hear any more
from you, mister.



If you stay up here,
you take orders from me!



And that includes
leaving the girl alone.



And that includes
leaving the girl alone.



It's on! It's on!




There's no sound.



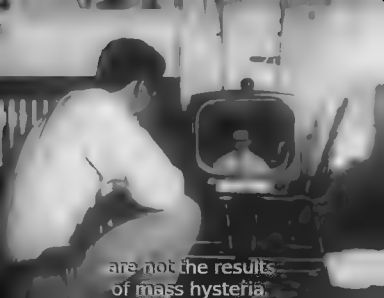
Play with the rabbit ears.



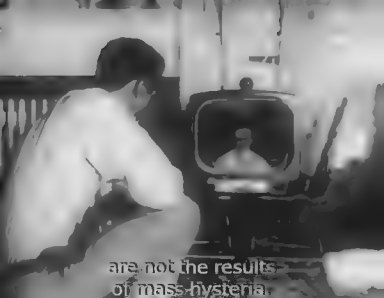
Play with the rabbit ears



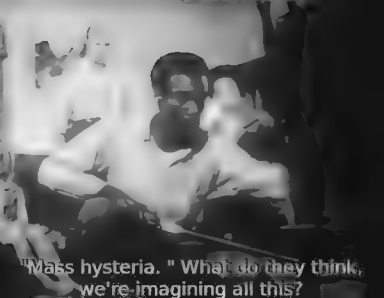
Reports,
incredible as they seem,



are not the results
of mass hysteria.



are not the results
of mass hysteria.



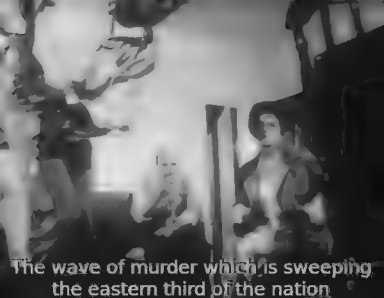
"Mass hysteria." What do they think,
we're imagining all this?



Shut up.



In all parts of the country



The wave of murder which is sweeping
the eastern third of the nation



is being committed by creatures



is being committed by creatures



who feast upon the flesh
of their victims.



First eyewitness accounts
of this grisly development



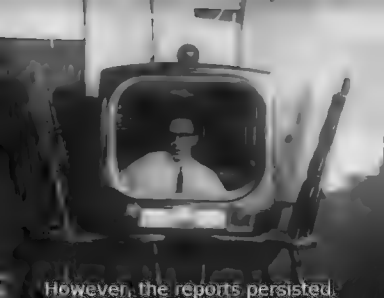
came from people who were understandably
frightened and almost incoherent.



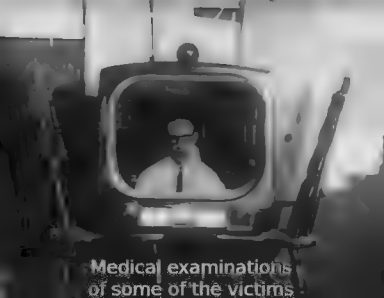
Officials and newsmen
at first discounted



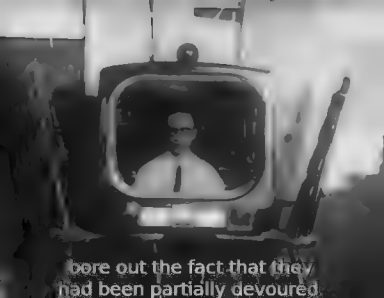
those eyewitness descriptions
as being beyond belief.



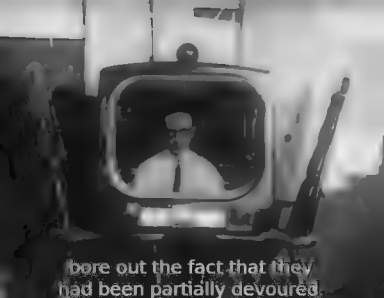
However, the reports persisted.



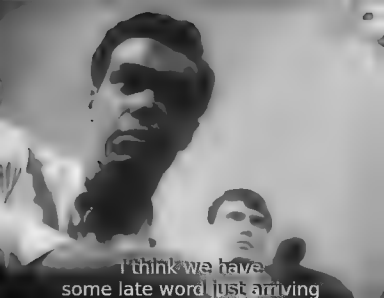
Medical examinations
of some of the victims



bore out the fact that they
had been partially devoured



bore out the fact that they
had been partially devoured



I think we have
some late word just arriving



I think we have
some late word just arriving



and we interrupt
to bring this to you



This is the latest disclosure in a report



from National civil defense
headquarters in Washington



It has been established
that persons who have recently died



have been returning to life
and committing acts of murder



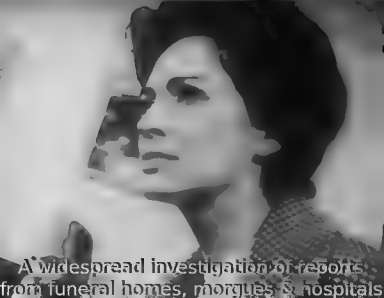
have been returning to life
and committing acts of murder



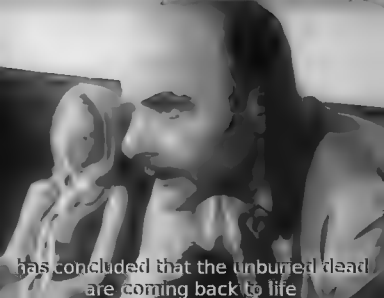
A widespread investigation of reports
from funeral homes, morgues & hospitals



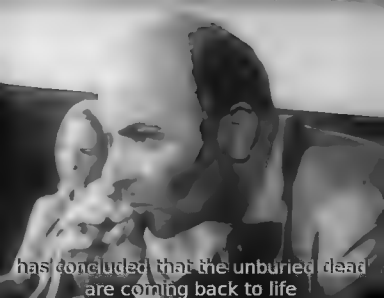
A widespread investigation of reports
from funeral homes, morgues & hospitals



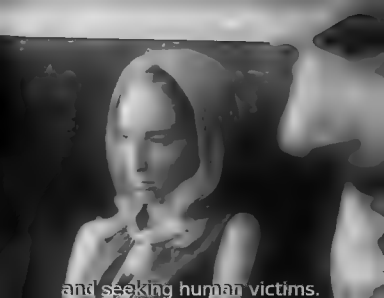
A widespread investigation of reports
from funeral homes, morgues & hospitals



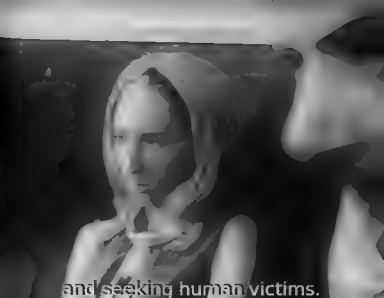
has concluded that the unburied dead
are coming back to life



has concluded that the unburied dead
are coming back to life

A black and white photograph. In the center-left, a woman wearing a light-colored headscarf looks down with a somber expression. To her right, the profile of a man's face is partially visible, looking towards the left. The background is dark and out of focus. At the bottom, there is a line of white text.

and seeking human victims.



and seeking human victims.

A black and white photograph of a man in a suit and tie, looking down, framed in a rounded rectangle. The man is positioned in the center-left of the frame. The background is dark and indistinct. The overall tone is somber and reflective.

It's hard for us here to believe
what we're reporting to you,



but it does seem to be a fact.



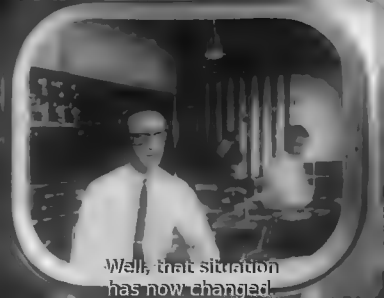
When this emergency first began,



radio and television was
advising people to stay inside.



behind locked doors, for safety.

A black and white photograph of a man in a white dress shirt and dark tie, looking out of a rounded rectangular window. The background is dark and blurry, suggesting an interior setting with a lamp and some furniture. The image has a high-contrast, grainy quality.

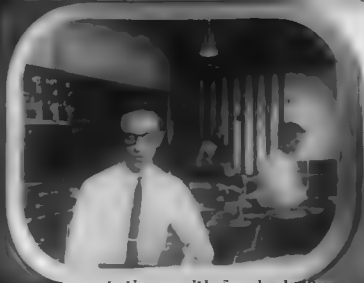
Well, that situation
has now changed.



We're able to report a definite
course of action for you.




Civil defense machinery has been
organized to provide



rescue stations with food, shelter



medical treatment and protection
by armed National Guardsmen.



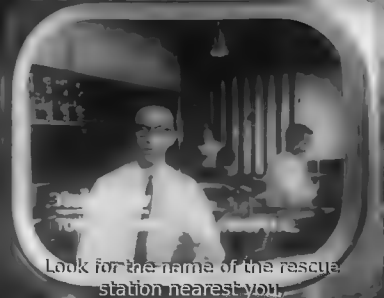
Stay tuned to the broadcasting
stations in your local area



for this list of rescue stations.



This list will be repeated
throughout our news coverage.

A black and white photograph of a man in a suit and tie standing in a room. He is looking towards the camera. In the background, there is a large window with a lamp hanging from the ceiling. The photo is framed by a thick black border.

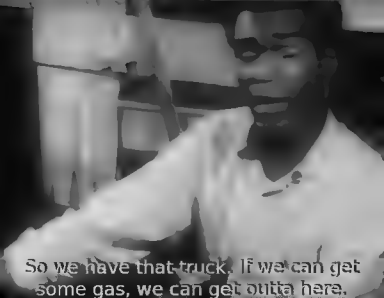
Look for the name of the rescue
station nearest you.



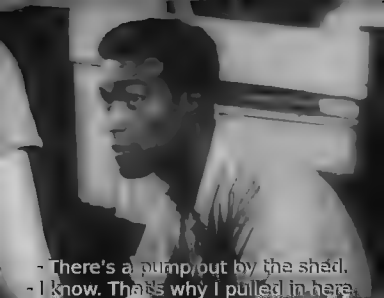
and make your way to that location as soon as possible.

A black and white photograph of a man with glasses, wearing a white dress shirt and a dark tie. He is holding a handgun in his right hand, pointing it towards the left. The photo is set within a rounded rectangular frame. The background is dark and indistinct.

and make your way to that
location as soon as possible.



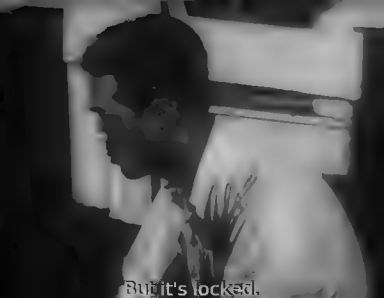
So we have that truck. If we can get
some gas, we can get outta here.




- There's a pump out by the shed.
- I know. That's why I pulled in here.



But it's locked.



But it's locked.



...called this afternoon
by the president.



Since convening, this conference
of the presidential cabinet,



The FBI, the joint chiefs of staff,
the CIA



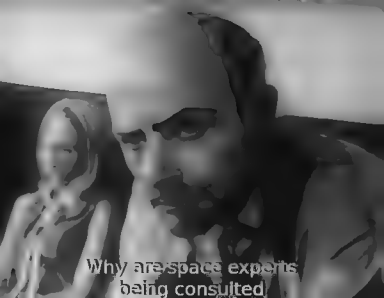
has not produced
any public information.



has not produced
any public information.



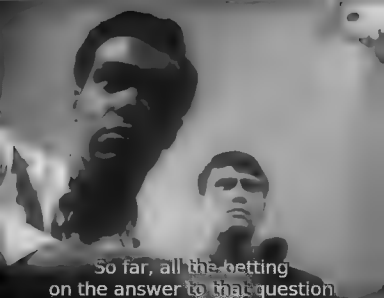
Why are space experts
being consulted



Why are space experts
being consulted



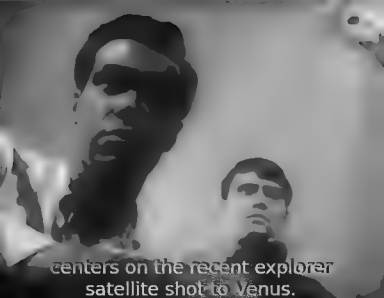
about an earthbound emergency?



So far, all the betting
on the answer to that question



centers on the recent explorer
satellite shot to Venus.



centers on the recent explorer
satellite shot to Venus.



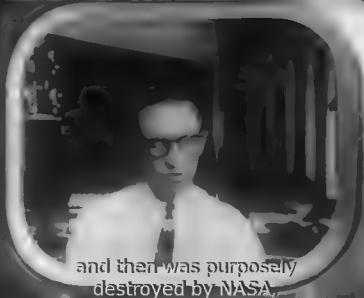
That satellite, you recall,
started back to Earth,



but never got here.



That's the space vehicle
which orbited Venus



and then was purposely
destroyed by NASA.



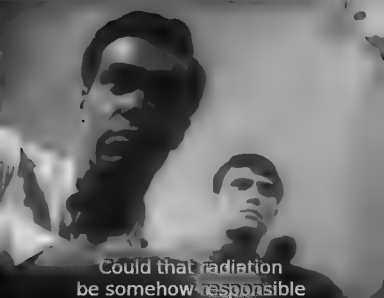
when scientists discovered
it was carrying



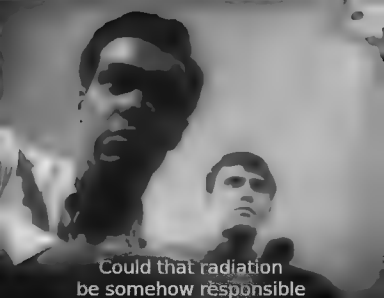
a mysterious,
high-level radiation with it.



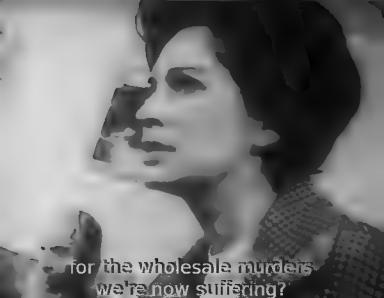
a mysterious,
high-level radiation with it.



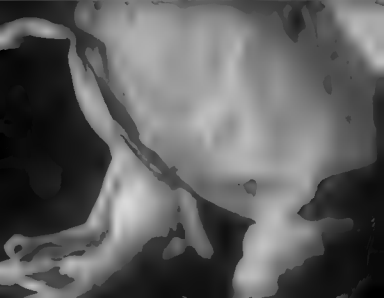
Could that radiation
be somehow responsible

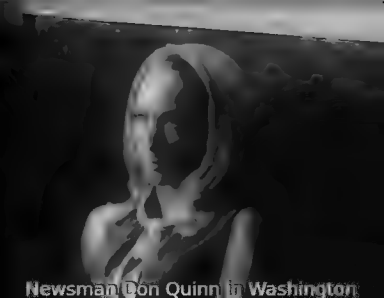


Could that radiation
be somehow responsible



for the wholesale murders
we're now suffering?

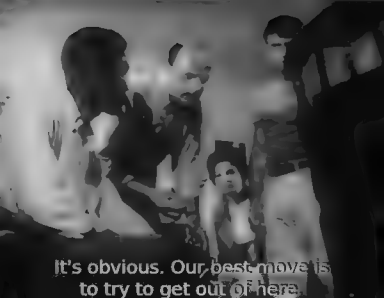




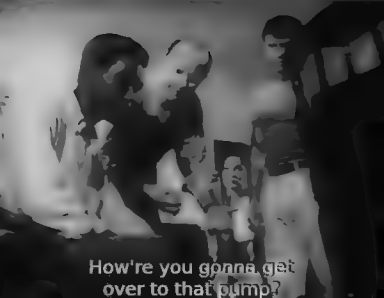
Newsman Don Quinn in Washington



has posed those questions.



It's obvious. Our best move is
to try to get out of here.



How're you gonna get
over to that pump?



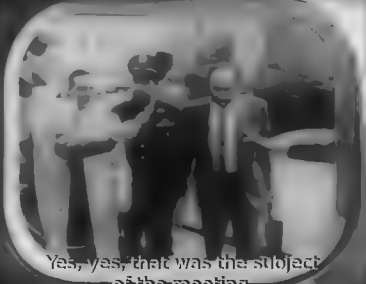
Look!



You're coming from a meeting regarding
the explosion of the Venus probe.



is that right?

A grainy, black and white photograph of a group of people in a meeting. The image is framed by a rounded rectangular border. The scene is dimly lit, with several individuals visible in the background. In the foreground, a man in a dark suit and tie is standing, looking towards the camera. To his right, another man in a light-colored shirt and dark tie is also visible. The overall quality is poor, with significant noise and low contrast.

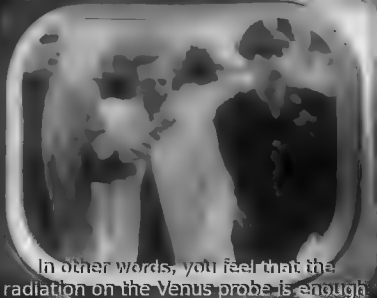
Yes, yes, that was the subject
of the meeting.



Do you feel there is a connection
between this and the phenomenon.




There's a definite connection.
A definite connection.




In other words, you feel that the radiation on the Venus probe is enough



to cause these mutations?



It was a very high
degree of radiation.



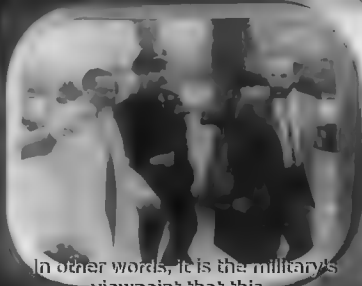
Well, just a minute. I'm not sure
that that's certain at all.



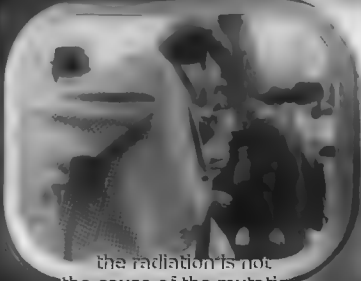
I don't think that has been...
It's the only logical explanation

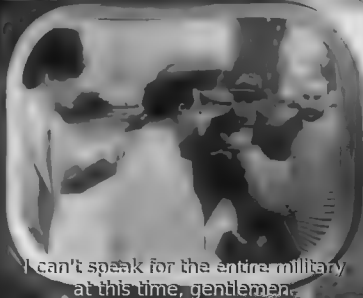


that we have at this time.



In other words, it is the military's
viewpoint that this...

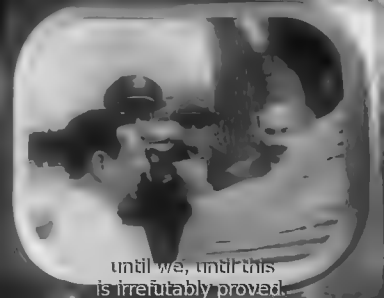




I can't speak for the entire military
at this time, gentlemen.



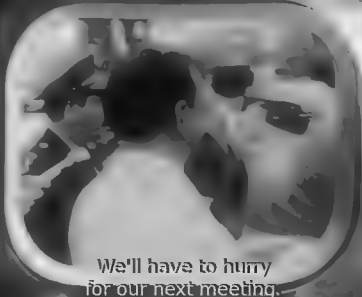
I must disagree
with these gentlemen presently




until we, until this
is irrefutably proved.




Everything is being done
that can be done.



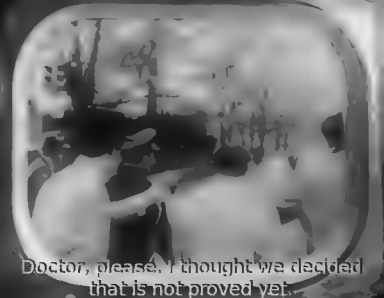
We'll have to hurry
for our next meeting.

A black and white photograph of a globe, showing the continents of North and South America. A person's silhouette is visible in the foreground, looking at the globe. The image has a vintage, slightly grainy quality.

Professor, you feel that there is
a definite connection between



A definite connection as far as
Dr. Keller and myself.

A black and white photograph of a group of people standing in a field, framed by a thick, dark, irregular border. The image is grainy and has a vintage feel. The people are standing in a line, facing the camera. The background is a light, hazy field. The text is overlaid at the bottom of the image.

Doctor, please. I thought we decided
that is not proved yet.




Was it... was the satellite...



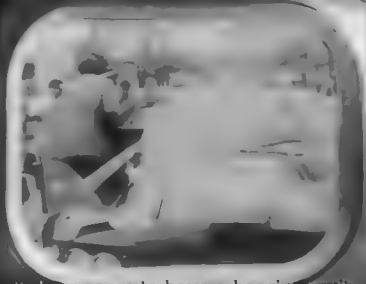
When the satellite was exploded...
It was an unusual amount of radiation.



enough to cause mutation
under certain circumstances



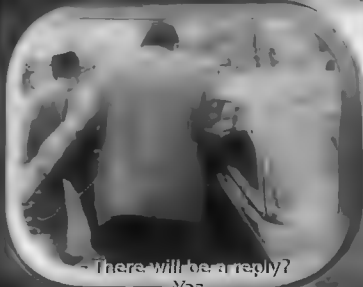
Could have happened
to have a bearing on it



It does seem to have a bearing on it.



Will there be a reply for the...



- There will be a reply?

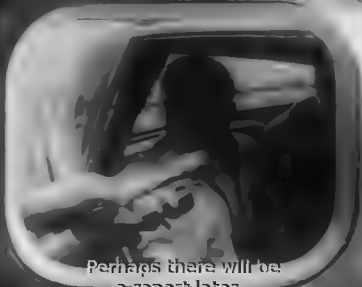
- Yes.



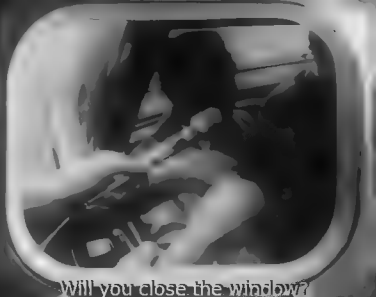
Later this afternoon?



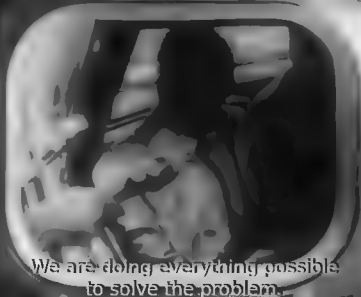
There will be
a report this afternoon.



Perhaps there will be
a report later...



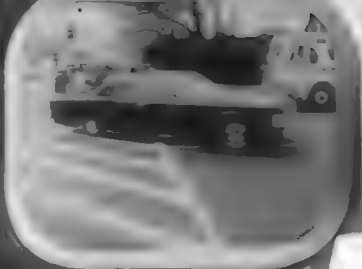
Will you close the window?



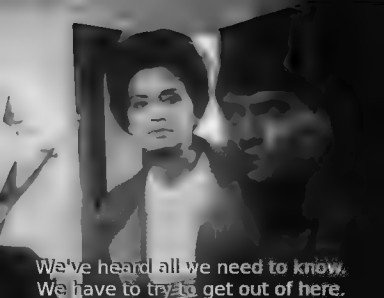
We are doing everything possible
to solve the problem.



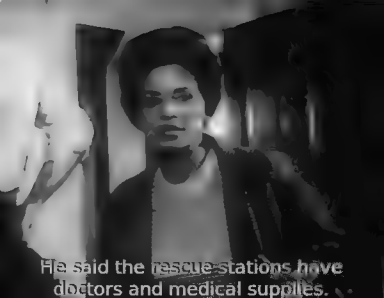
We are doing everything possible
to solve the problem.








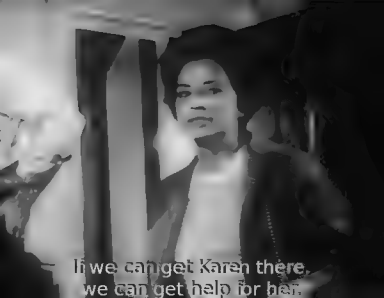
We've heard all we need to know.
We have to try to get out of here.



He said the rescue stations have doctors and medical supplies.



If we can get Karen there,
we can get help for her.



If we can get Karen there,
we can get help for her.



Willard! I saw a sign.

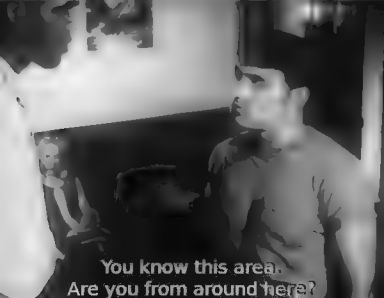
That said Willard.



It's only about 17 miles from here.




It's only about 17 miles from here.



You know this area.
Are you from around here?



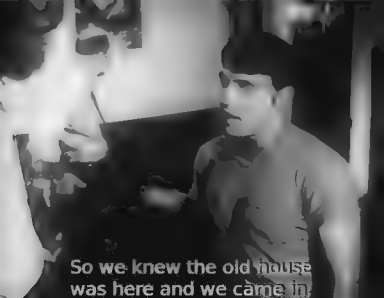
Judy and I are both from around here.

A black and white photograph of a man and a dog. The man is shirtless, has short dark hair, and is looking towards the camera with a slight smile. He is holding a dark-colored dog, possibly a Labrador, in his arms. The dog is looking down. The background is slightly out of focus, showing what appears to be a doorway or a window. The text "We were on our way to the lake to go swimming!" is overlaid at the bottom of the image in a white, sans-serif font.

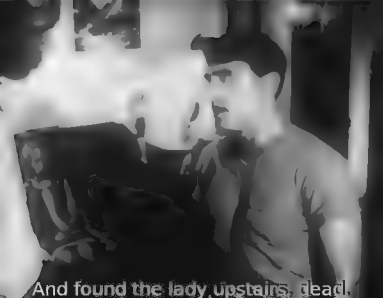
We were on our way
to the lake to go swimming!



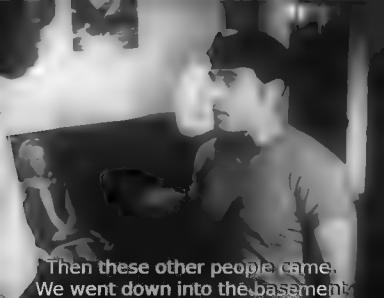
Judy had a radio, and we heard
the first reports about this



So we knew the old house
was here and we came in.



And found the lady upstairs, dead.



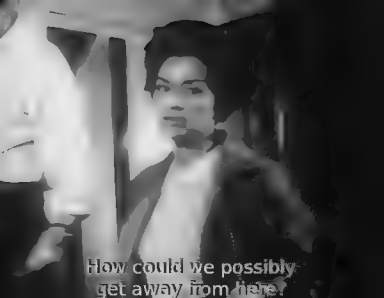
Then these other people came.
We went down into the basement.



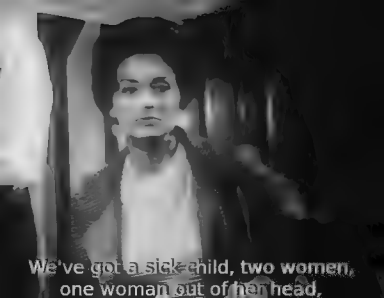
and put a bar across the door,
and it is pretty strong.



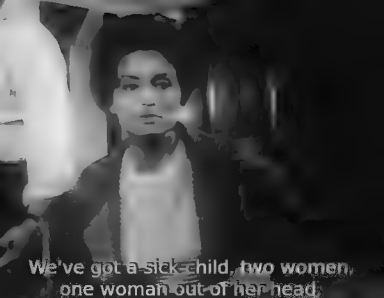
and put a bar across the door,
and it is pretty strong.



How could we possibly
get away from here?



We've got a sick child, two women,
one woman out of her head,



We've got a sick child, two women,
one woman out of her head.



three men, and the place is
surrounded with these things.



For NASA,

Dr. Grimes, your entire staff, I know,



has been working very hard
to find some solution



to these things that are happening



Do you have any answers at this time?



Yes, we have some answers.
But first let me stress the importance

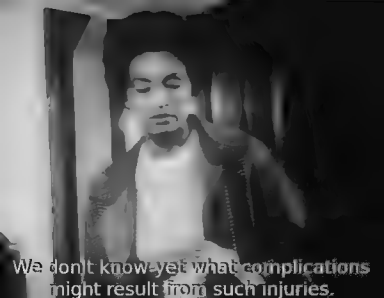


of seeking medical attention for anyone
who's been injured in any way.

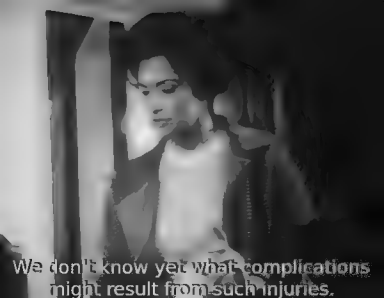


WISF TV

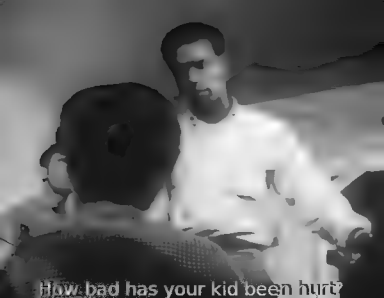
of seeking medical attention for anyone
who's been injured in any way.



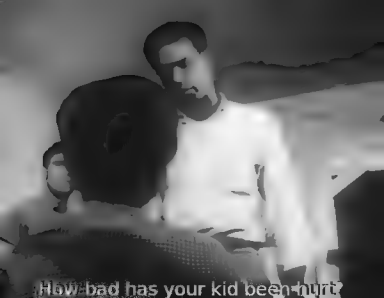
We don't know yet what complications might result from such injuries.



We don't know yet what complications might result from such injuries.

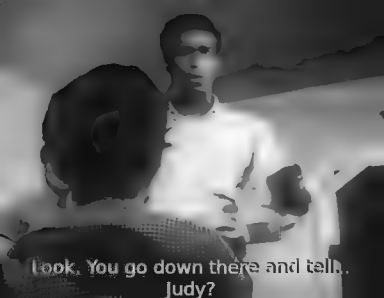


How bad has your kid been hurt?

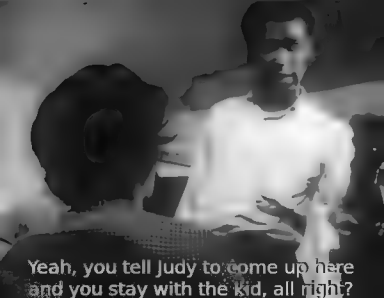


How bad has your kid been hurt?





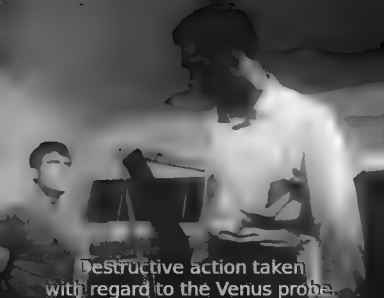
Look, You go down there and tell..
Judy?



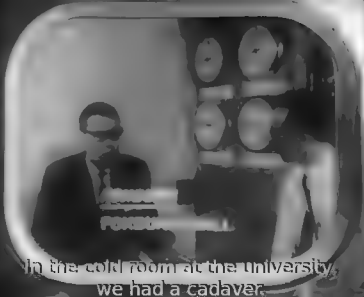
Yeah, you tell Judy to come up here
and you stay with the kid, all right?



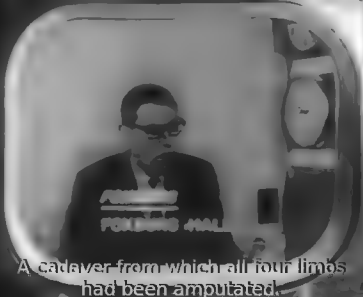
Destructive action taken
with regard to the Venus probe.



Destructive action taken
with regard to the Venus probe



In the cold room at the university,
we had a cadaver.



A cadaver from which all four limbs had been amputated.



Sometime early this morning



ANDY WEISSMAN'S GEAR

it opened its eyes
and began to move its trunk



ARMY

BY RECOVERING FROM DEATH

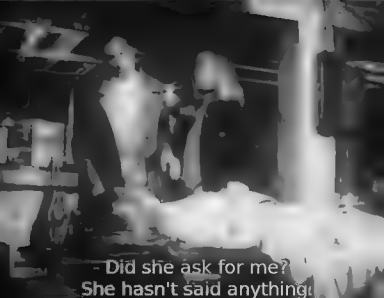
It was dead, but it opened its eyes
and tried to move.



It was dead, but it opened its eyes
and tried to move.



They want you upstairs.



- Did she ask for me?
She hasn't said anything.



I don't understand.



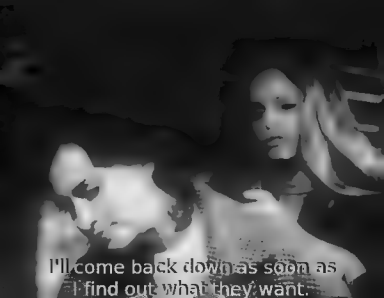
Baby? It's mommy.



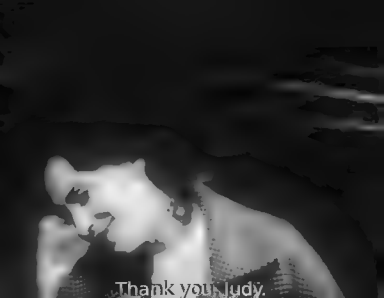
Baby? It's mommy.



I hurt.



I'll come back down as soon as
I find out what they want.



Thank you, Judy.





The bodies should be disposed of
at once, preferably by cremation.



Well, how long after death, then, does the body become reactivated?



- It's only a matter of minutes.
- Minutes?



That doesn't give people time
to make arrangements.



No, you're right. It doesn't give them
time to make funeral arrangements



The bodies must be carried
to the street and burned.



They must be burned immediately.
Soak them with gasoline and burn them.



The bereaved will have to forgo
the dubious comforts



that a funeral service will give.



They're just dead flesh.
And dangerous.





Judy, I need you to find
some bedspreads or sheets

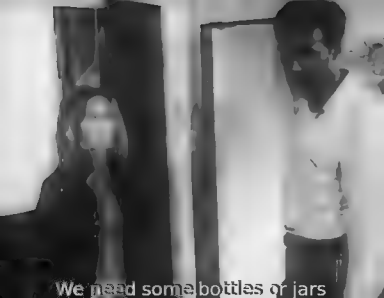


to tear up into small strips, ok?



Is there a fruit cellar here?

- Yes.



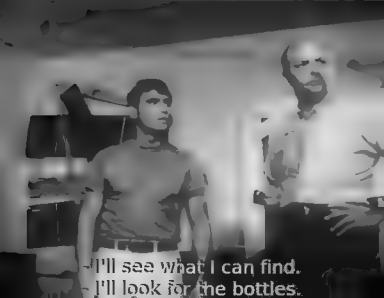
We need some bottles or jars



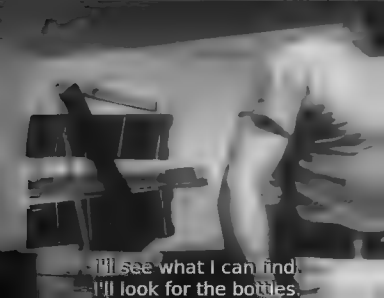
to make Molotov cocktails to hold
them off while we try to escape.



Hey! There's a big can
of kerosene down there.

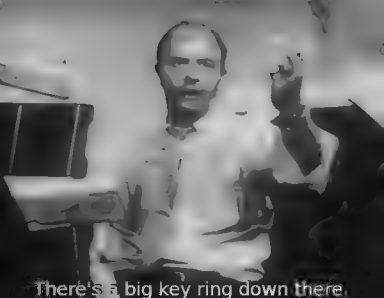


-I'll see what I can find.
-I'll look for the bottles.



- I'll see what I can find.

- I'll look for the bottles.



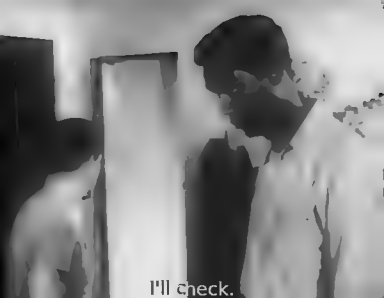
There's a big key ring down there



There may be a key
to the gas pump on it.



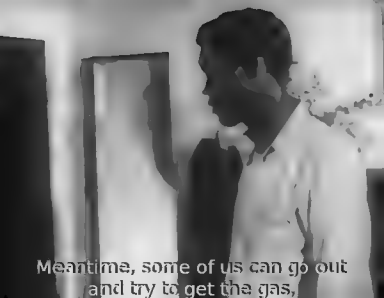
There may be a key
to the gas pump on it.



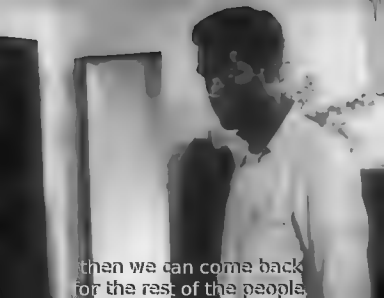
I'll check.



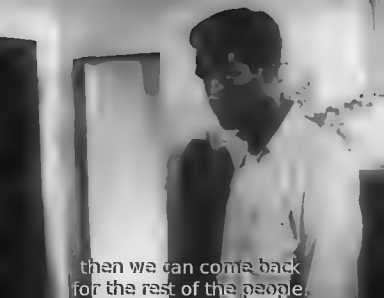
We can toss the cocktails
from a window upstairs.

A black and white photograph of a man in a white dress shirt and a dark tie. He is looking off to the side with a thoughtful expression, his right hand resting against his chin. He is standing in front of a large window that looks out onto a city skyline at night. The lighting is soft, coming from the window, creating a contemplative mood.

Meantime, some of us can go out
and try to get the gas,



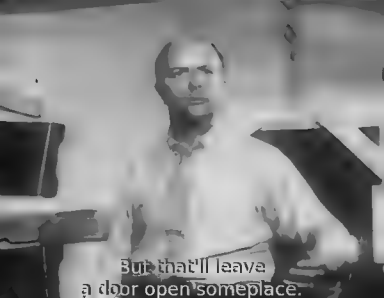
then we can come back
for the rest of the people



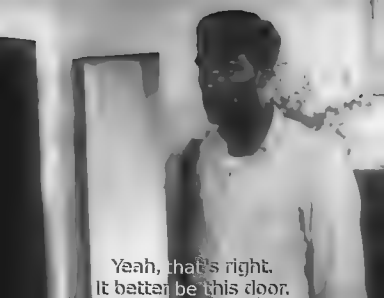
then we can come back
for the rest of the people.




But that'll leave
a door open someplace.



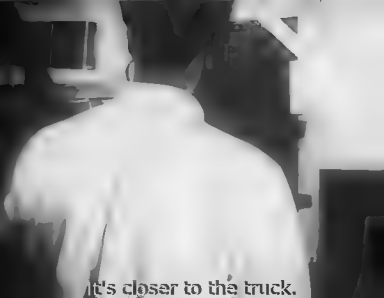
But that'll leave
a door open someplace.

A black and white photograph of a man with a beard and mustache, wearing a white button-down shirt. He is standing in a room with a door behind him and pointing his right hand towards the door. The image has a high-contrast, grainy quality.

Yeah, that's right.
It better be this door.



Yeah, that's right.
It better be this door.



It's closer to the truck.



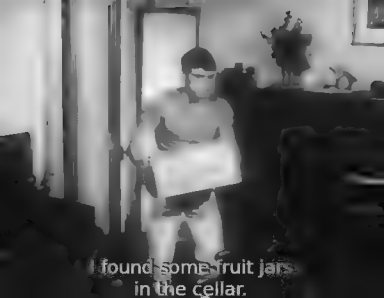
Before we go out, we'll put
some supplies behind the cellar door.



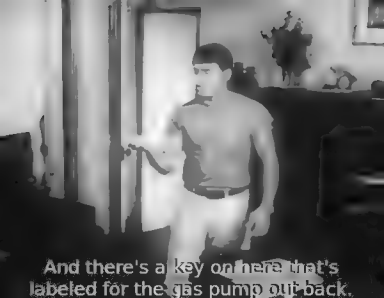
While we're gone, the rest of you
can hole up in there.



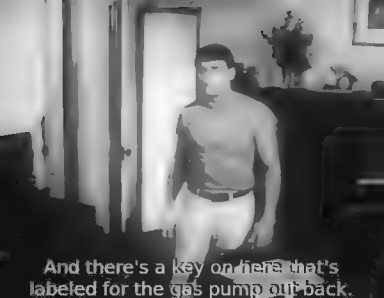
While we're gone, the rest of you
can hole up in there.



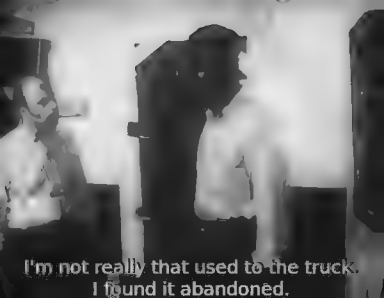
I found some fruit jars
in the cellar.



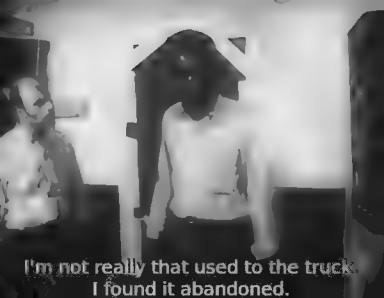
And there's a key on here that's
labeled for the gas pump out back.



And there's a key on here that's
labeled for the gas pump out back.



I'm not really that used to the truck.
I found it abandoned.

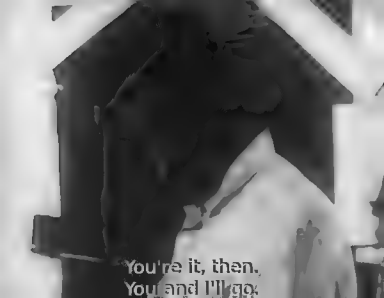


I'm not really that used to the truck.
I found it abandoned.

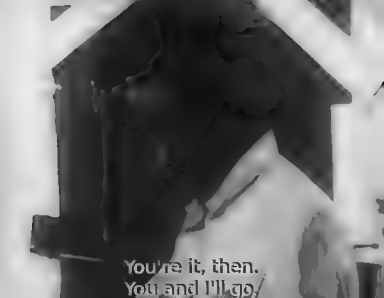


I can handle the truck,
no sweat.





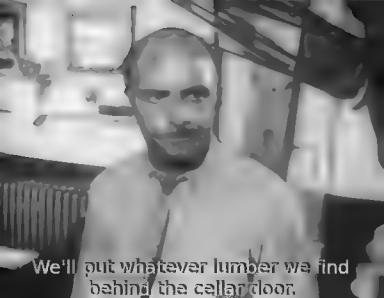
You're it, then.
You and I'll go.



You're it, then.
You and I'll go.



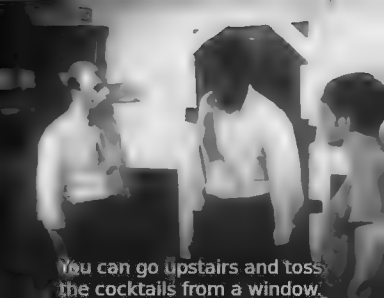





We'll put whatever lumber we find
behind the cellar door.



You can go upstairs and toss
the cocktails from a window.



You can go upstairs and toss
the cocktails from a window.



Tom, you and I will have to
unboard this door.




Tom, you and I will have to
unboard this door.



After you toss the cocktails,



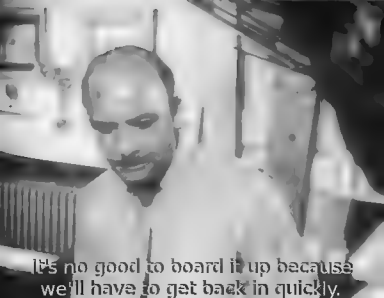
you hustle back down here
and lock this door.




you hustle back down here
and lock this door.



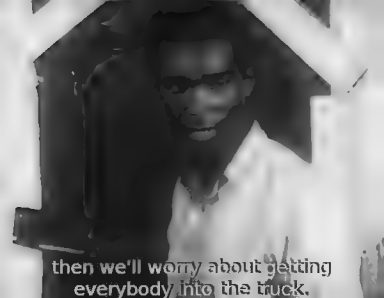
It's no good to board it up because
we'll have to get back in quickly.



It's no good to board it up because
we'll have to get back in quickly.



After we get the gas
and get back into the house,


A black and white photograph of a man with dark hair, wearing a dark suit, white shirt, and dark tie. He is looking directly at the camera with a serious, intense expression. The background is a light, textured surface, possibly a wall or a backdrop. The lighting is dramatic, with strong shadows on his face and suit.

then we'll worry about getting
everybody into the truck.

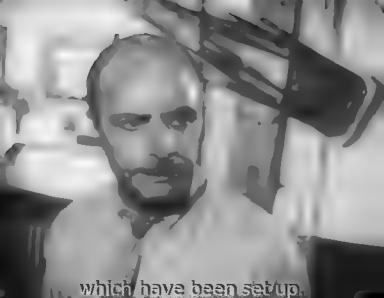




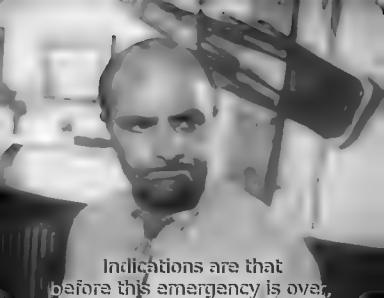
Now, let's move it.



No place to flee for safety,
except for the rescue stations



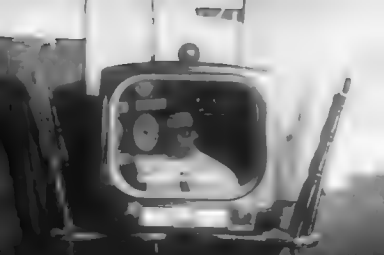
which have been set up.



Indications are that
before this emergency is over,



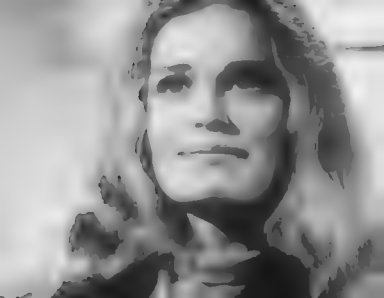
we will need many, many more
such rescue stations.

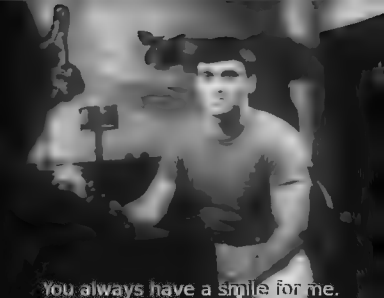


we will need many, many more
such rescue stations.








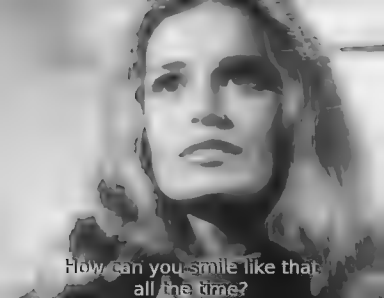


You always have a smile for me.





How can you smile like that
all the time?



How can you smile like that
all the time?

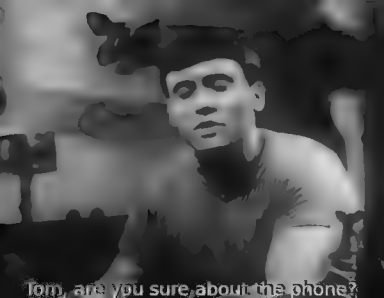


How many do you have done?

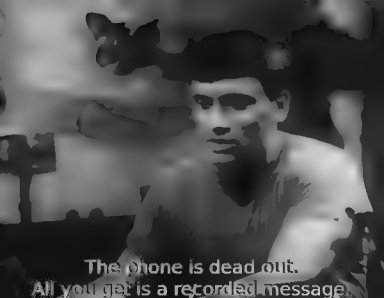


Come on, honey, we gotta move.

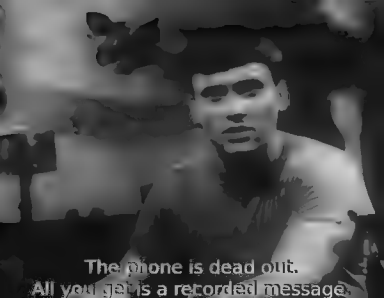




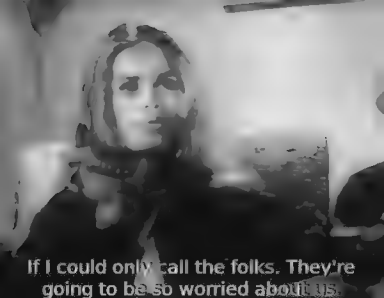
Tom, are you sure about the phone?



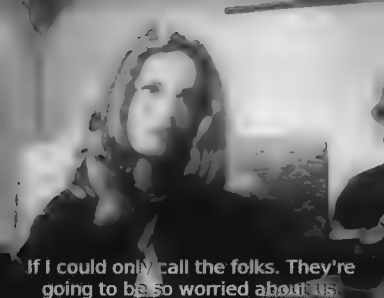
The phone is dead out.
All you get is a recorded message.



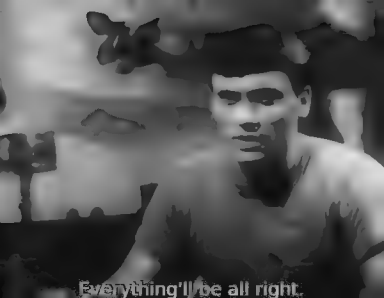
The phone is dead out.
All you get is a recorded message.



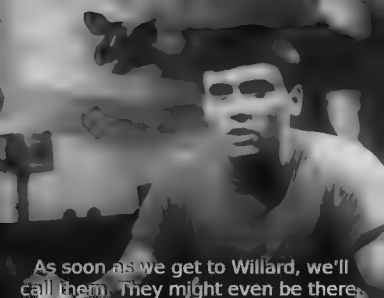
If I could only call the folks. They're
going to be so worried about us.



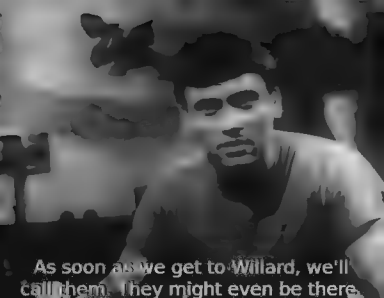
If I could only call the folks. They're
going to be so worried about us.



Everything'll be all right.



As soon as we get to Willard, we'll
call them. They might even be there.

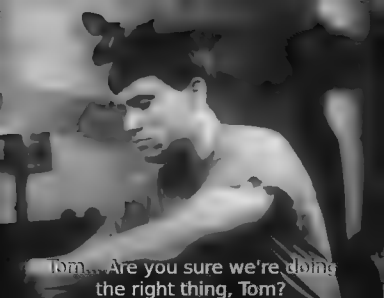


As soon as we get to Willard, we'll
call them. They might even be there.

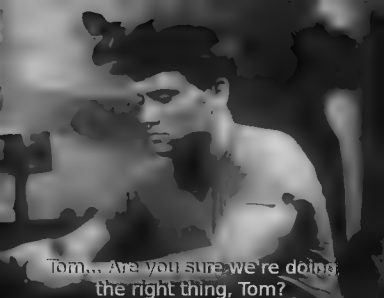


I know.

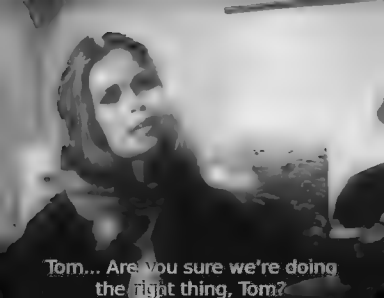




Tom... Are you sure we're doing
the right thing, Tom?



Tom... Are you sure we're doing
the right thing, Tom?

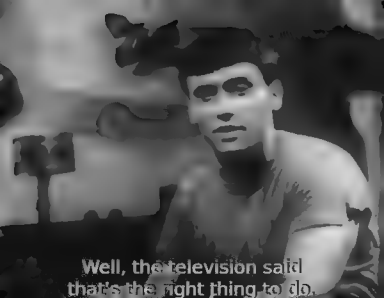


Tom... Are you sure we're doing
the right thing, Tom?



- What, about getting outta here?

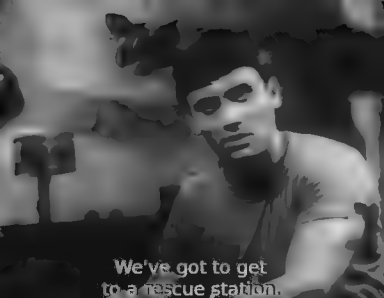
- Yeah.



Well, the television said
that's the right thing to do.



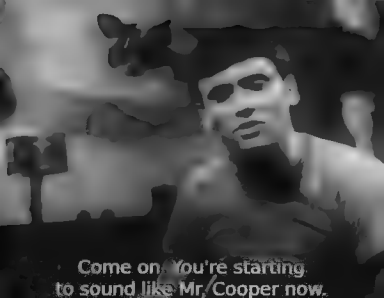
We've got to get
to a rescue station.



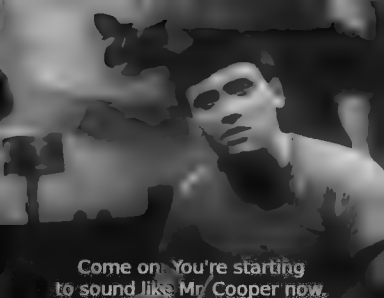
We've got to get
to a rescue station.



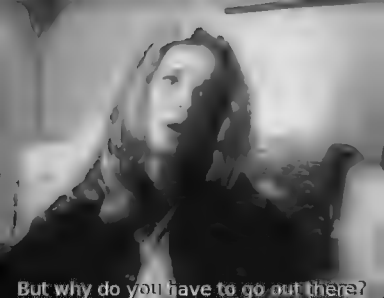
I don't know.



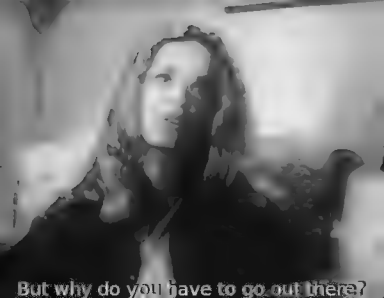
Come on. You're starting
to sound like Mr. Cooper now.



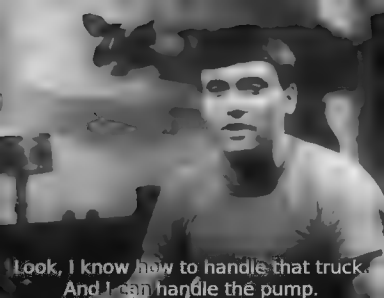
Come on. You're starting
to sound like Mr. Cooper now.



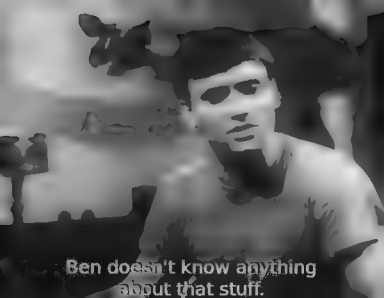
But why do you have to go out there?



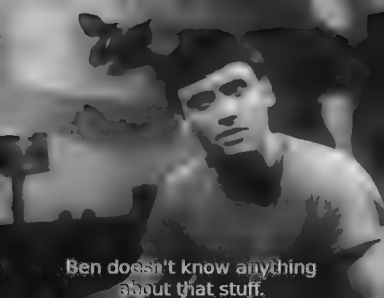
But why do you have to go out there?



Look, I know how to handle that truck.
And I can handle the pump.



Ben doesn't know anything
about that stuff.



Ben doesn't know anything
about that stuff.



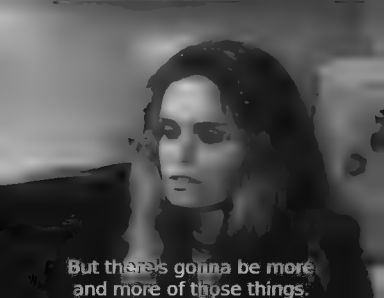
But we're safe in here.



But we're safe in here.



For how long, honey?
We're safe now.



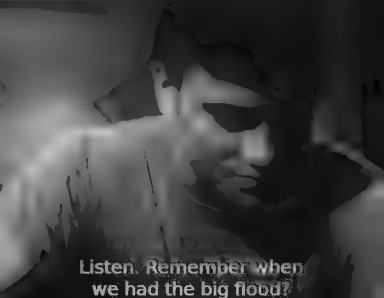
But there's gonna be more
and more of those things.



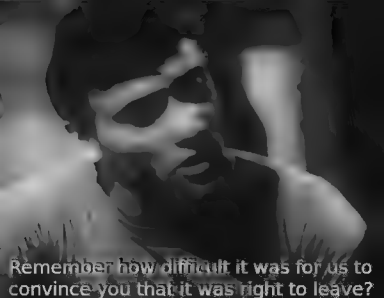
I know.
I know all that.



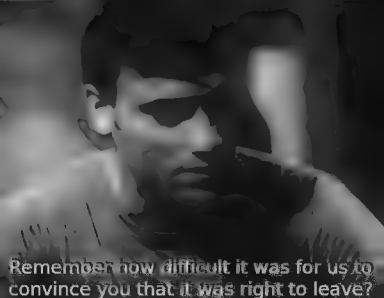
I know.
I know all that.



Listen. Remember when
we had the big flood?



Remember how difficult it was for us to
convince you that it was right to leave?



Remember how difficult it was for us to
convince you that it was right to leave?



Remember? Remember we had
to go to Willard then?




Remember? Remember we had
to go to Willard then?




This isn't a passing thing,
honey.



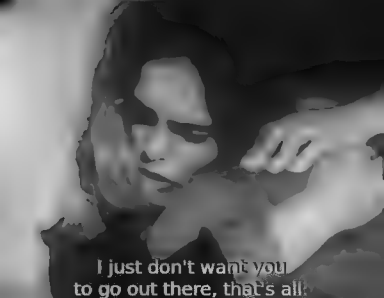
It... it's not like
just a wind passing through.



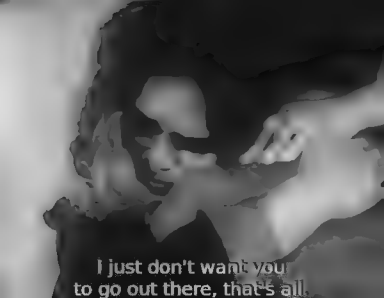
We've got to do something,
and fast.



We've got to do something,
and fast.



I just don't want you
to go out there, that's all.



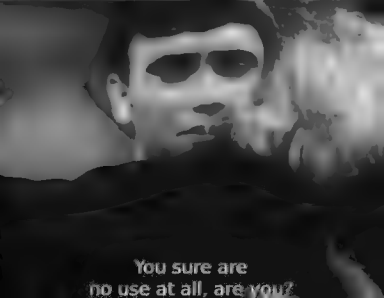
I just don't want you
to go out there, that's all.



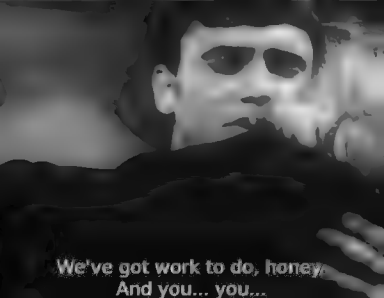
Hey... smile, honey



Where's that big smile for me?



You sure are
no use at all, are you?

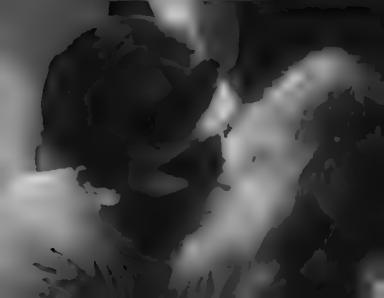


We've got work to do, honey.
And you... you...



We've got work to do, honey.
And you... you...







We better get her downstairs



We better get her downstairs



We have to go downstairs now, Barbra.



She's right. You have
to go downstairs now.



Just for a little while,
until we get back.



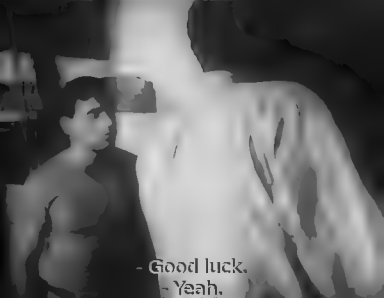
Then we can all leave.
- Oh, I'd like to leave. Yes.



Then we can all leave.

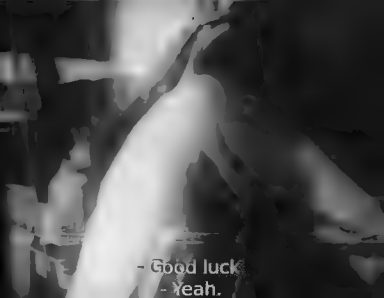
Oh, I'd like to leave. Yes.



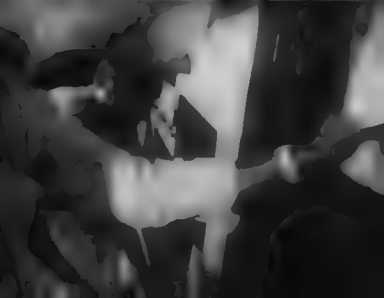


- Good luck.

- Yeah.



- Good luck
- Yeah.



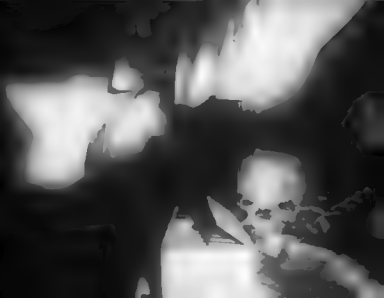


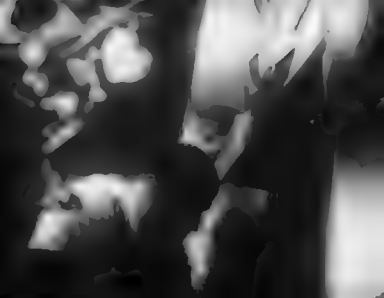
















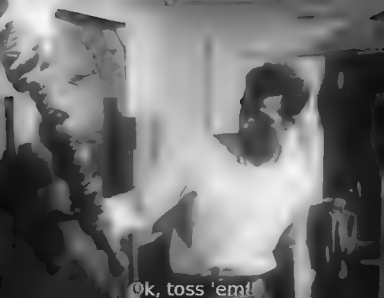


- You ready upstairs?

- Yeah.



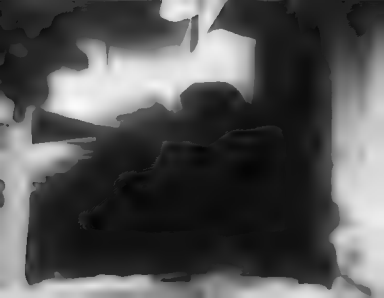
-You ready upstairs?
Yeah.

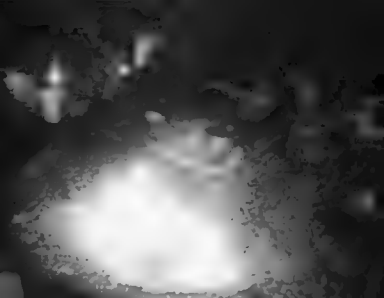


Ok, toss 'em!



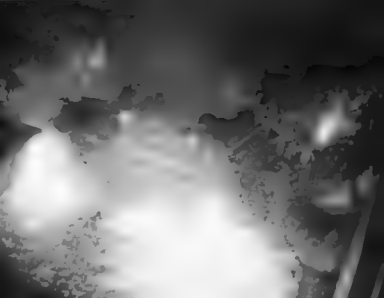
Ok, toss 'em

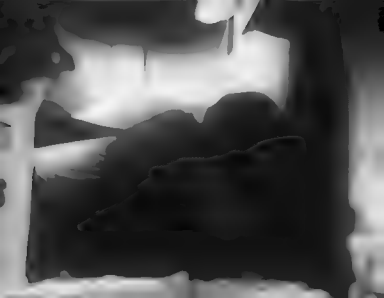












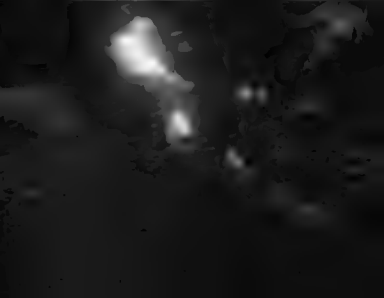


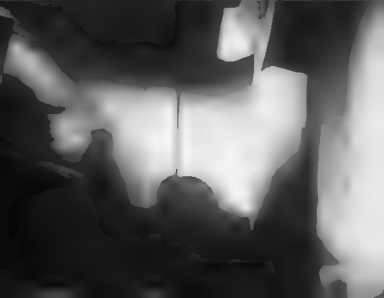










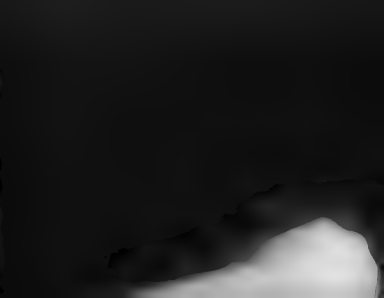


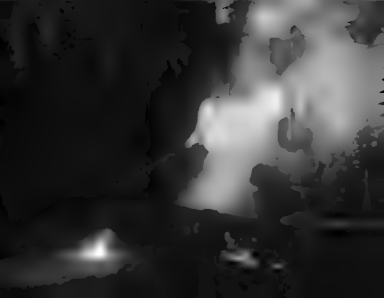


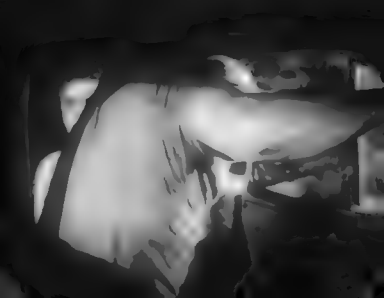
Go ahead! Go on!

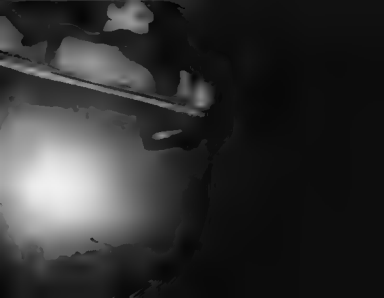


Go ahead! Go on!

















I'm going with him!



**Get back in the cellar!
It's too late. Too late!**



Get back in the cellar!
It's too late. Too late!



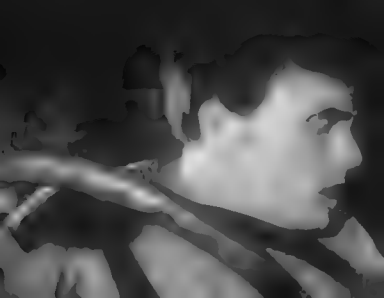
Get back in the cellar!
It's too late. Too late!

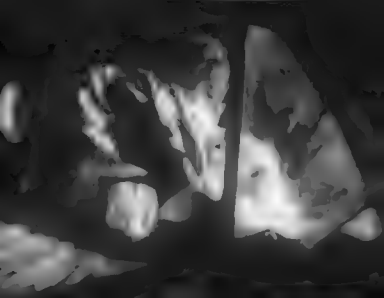














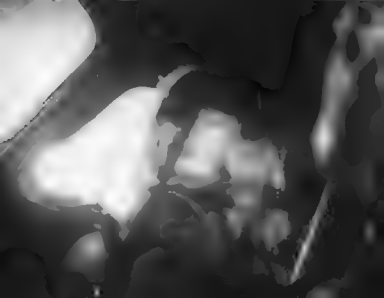
Well, is she coming?
Come on.



Get in!

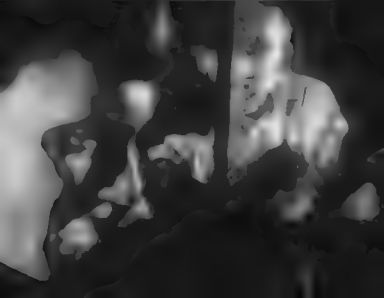


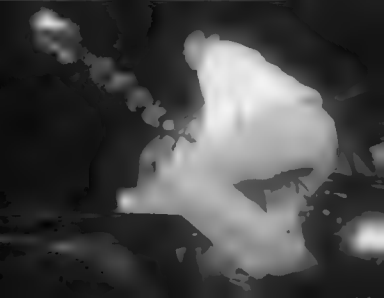
Gatin!

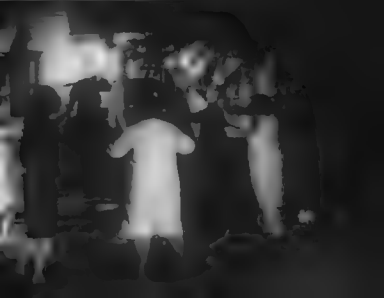






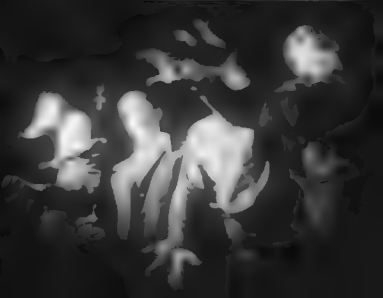




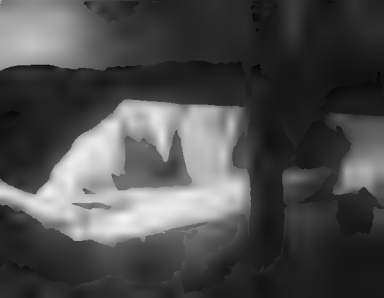




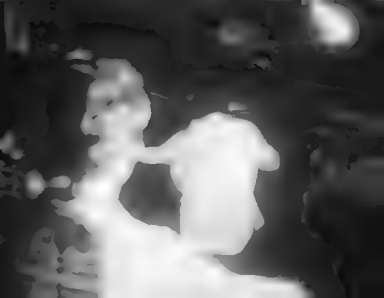


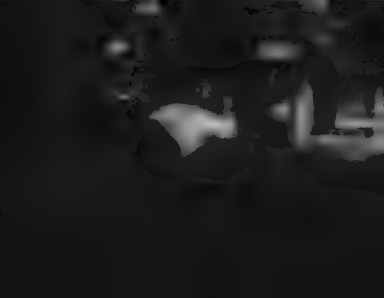








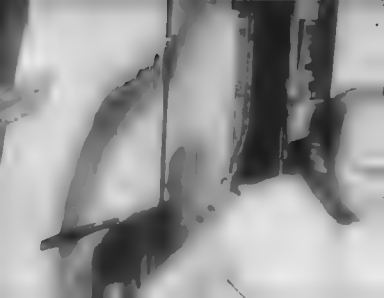




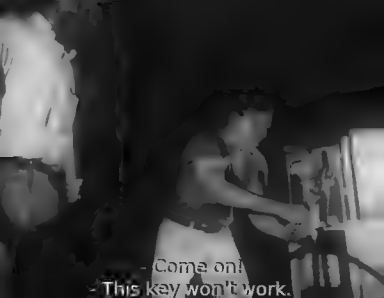








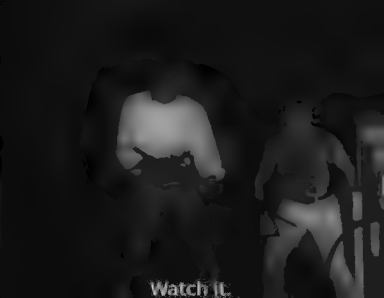




- Come on!
- This key won't work.

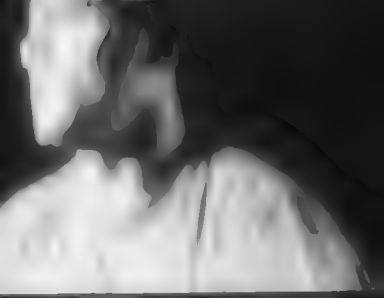


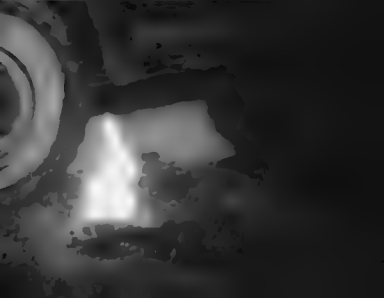
Watch it



Watch it.









Watch the torch!



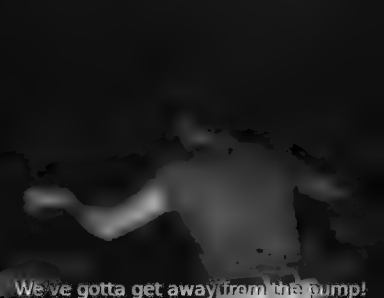
Watch the torch!



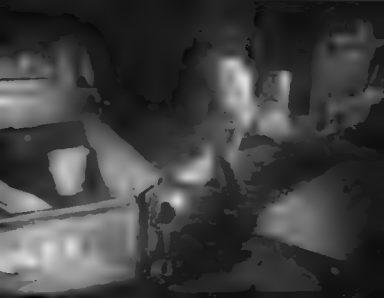
Watch the torch!



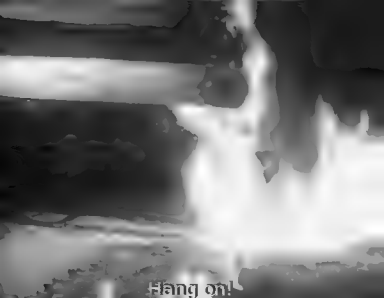




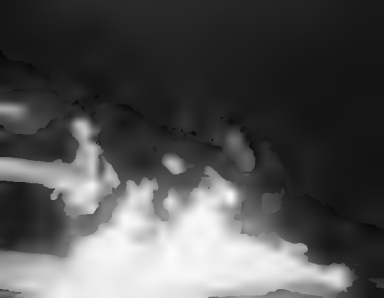
We've gotta get away from the pump!







Hang on!

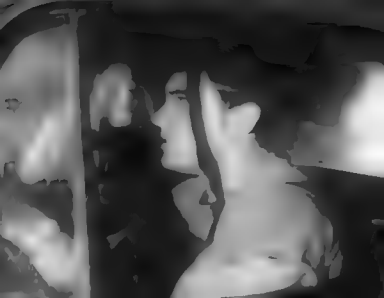




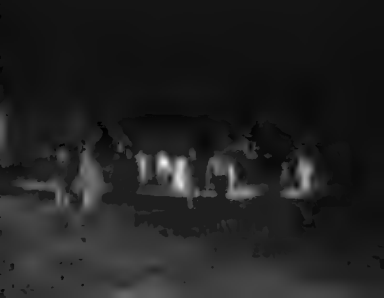
Stop! I'm telling you guys
to get outta the truck!



Stop! I'm telling you guys
to get outta' the truck!











Let's get outta here!

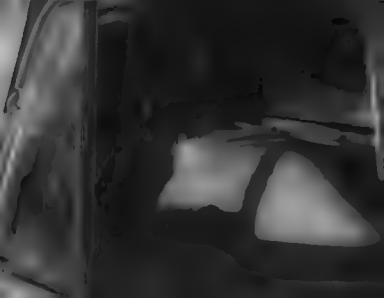


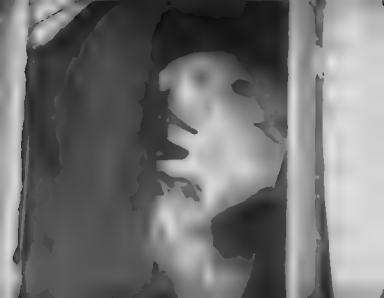
Let's get outta here!

Come on, come on!

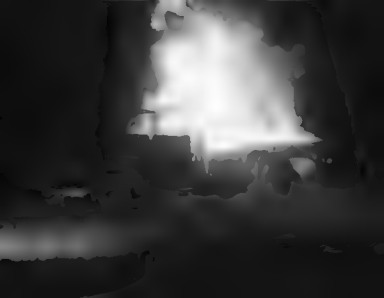


My jacket's caught

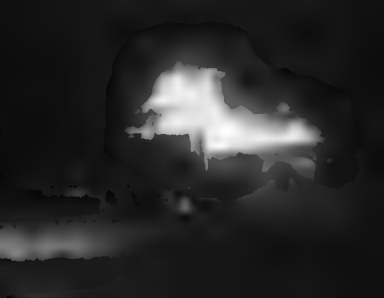










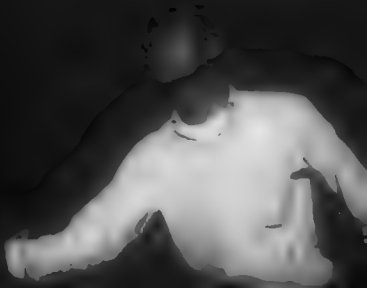
























let me in!

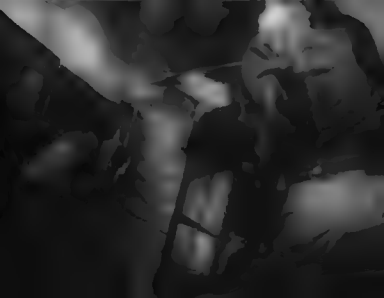


Let me in!



Cooper!











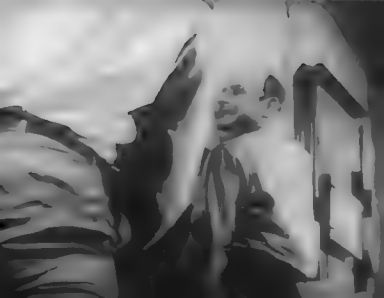










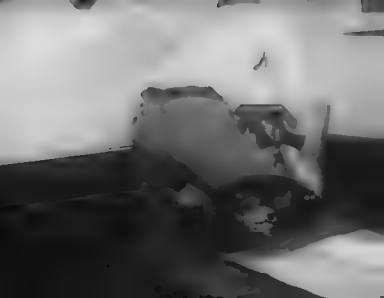


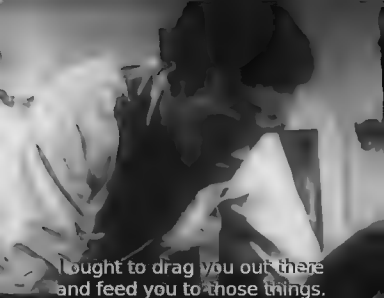









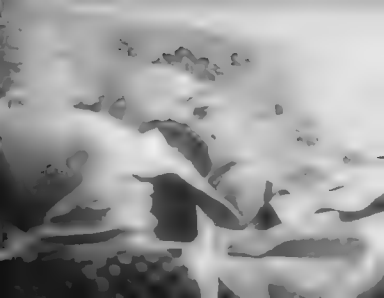


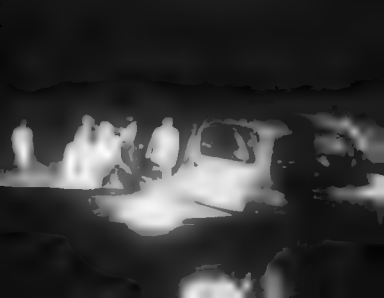


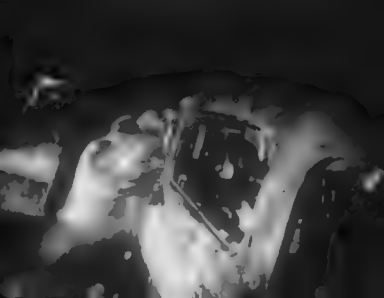
I ought to drag you out there
and feed you to those things.

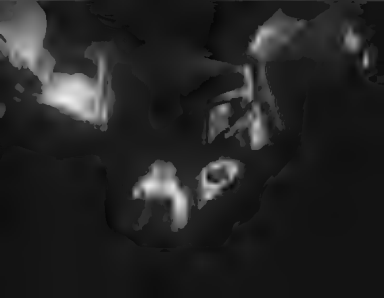


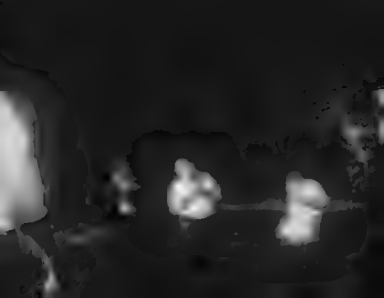
I ought to drag you out there
and feed you to those things.



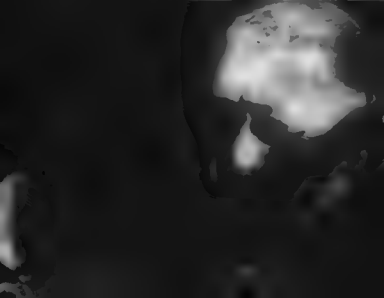






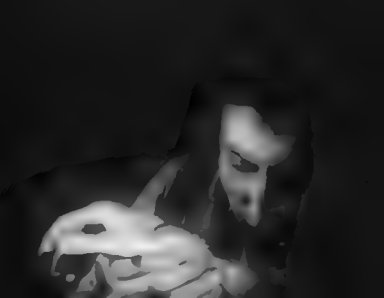


















Isn't it three o'clock yet?



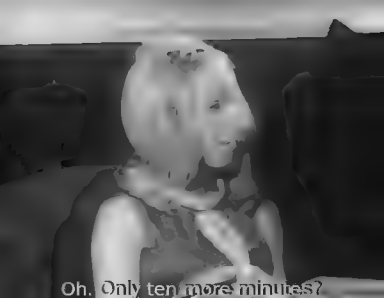
There's supposed to be another
broadcast at three o'clock.



There's supposed to be another
broadcast at three o'clock.



Ten minutes.



Oh. Only ten more minutes?



We don't have very long to wait.



We can leave.



Or we better leave soon.




It's ten minutes to three.



It's ten minutes to three.




You know anything
about this area at all?



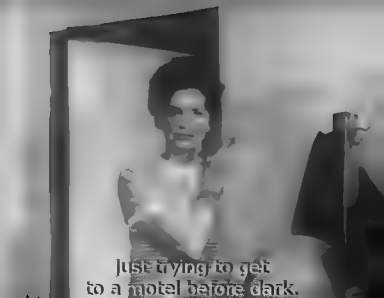
I mean,
is Willard the nearest town?



I don't know.



We were



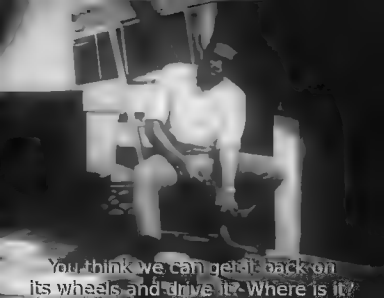
Just trying to get
to a motel before dark.




Just trying to get
to a motel before dark.



You said those things
turned your car over



You think we can get it back on
its wheels and drive it? Where is it?

A black and white photograph of a woman with dark, wavy hair, wearing a white, sleeveless dress. She is standing in a doorway, looking out towards the camera with a surprised or open-mouthed expression. The background is a bright, overexposed outdoor scene. The image has a grainy, vintage quality.

Seems like it was pretty far away.

A black and white photograph of a woman standing in a doorway. She is looking upwards and to the right with a concerned or surprised expression. Her arms are slightly outstretched. The lighting is dramatic, with strong highlights and shadows. The doorway frame is visible on the left and top. The background is dark and indistinct.

Seems like we ran



Forget it,
It's at least a mile.



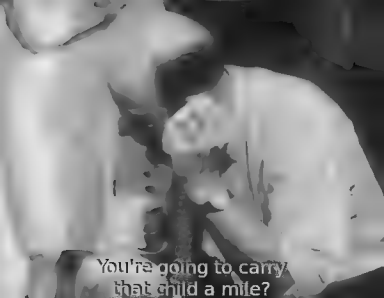
Forget it.
It's at least a mile.



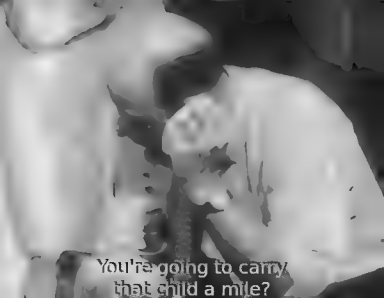
Johnny has the keys.



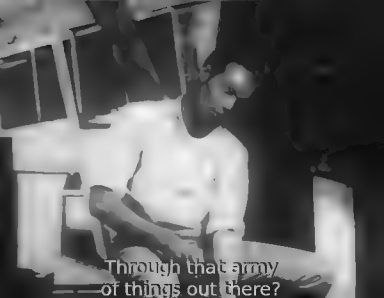
Johnny has the keys.

A black and white photograph showing a woman in a white dress holding a baby. A man's face is partially visible in the background, looking towards the camera. The scene appears to be outdoors.

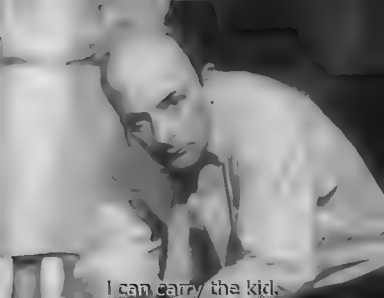
You're going to carry
that child a mile?



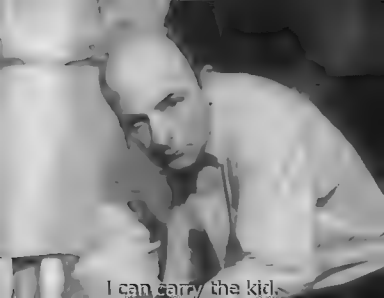
You're going to carry
that child a mile?



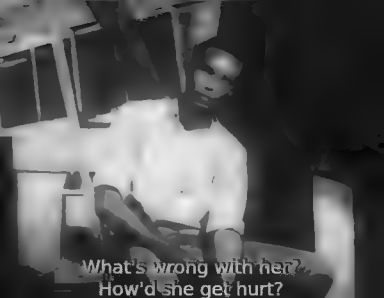
Through that army
of things out there?



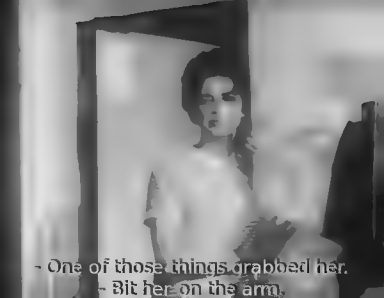
I can carry the kid.



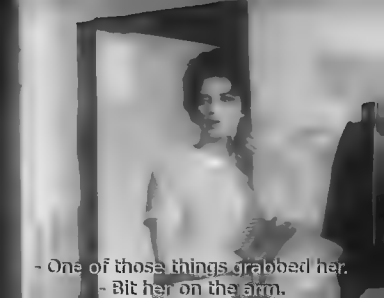
I can carry the kid.



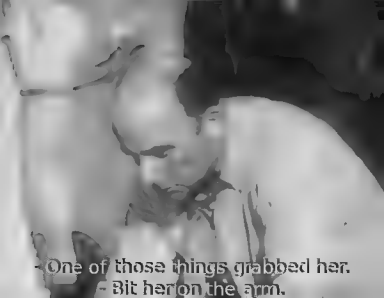
What's wrong with her?
How'd she get hurt?



- One of those things grabbed her.
- Bit her on the arm.

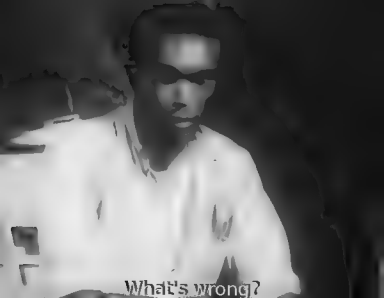


- One of those things grabbed her.
- Bit her on the arm.

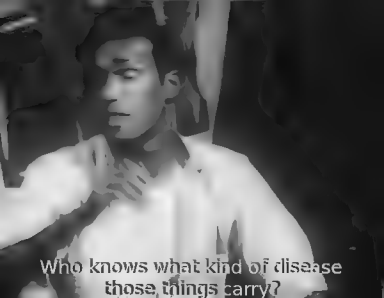


- One of those things grabbed her.
- Bit her on the arm.





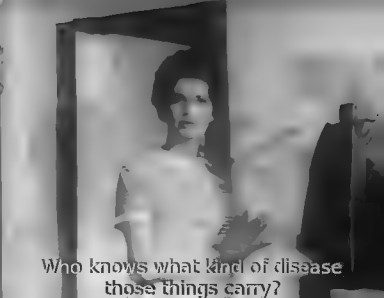
What's wrong?



Who knows what kind of disease
those things carry?



Who knows what kind of disease
those things carry?



Who knows what kind of disease
those things carry?



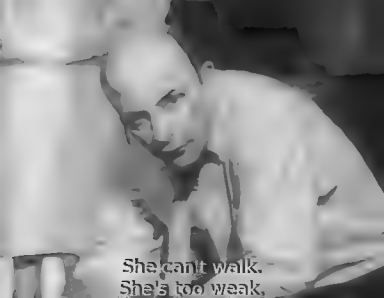
- Is she conscious?

- Barely.

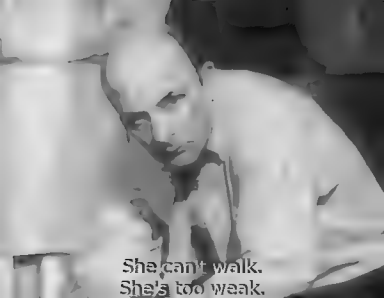


- Is she conscious?

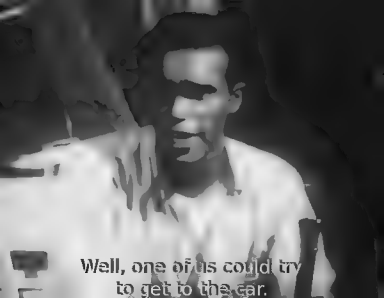
- Barely



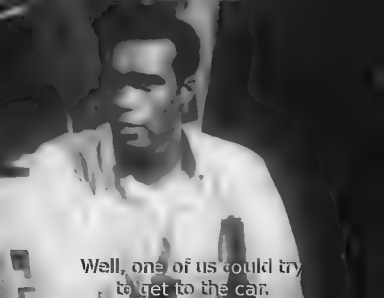
She can't walk.
She's too weak,



She can't walk.
She's too weak.



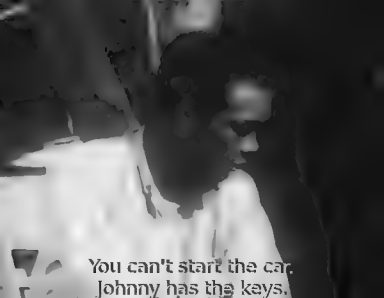
Well, one of us could try
to get to the car.



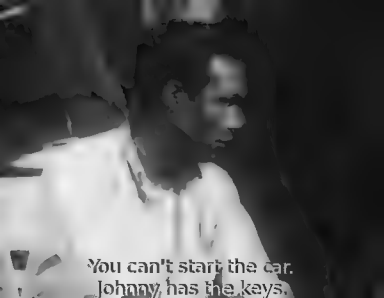
Well, one of us could try
to get to the car.



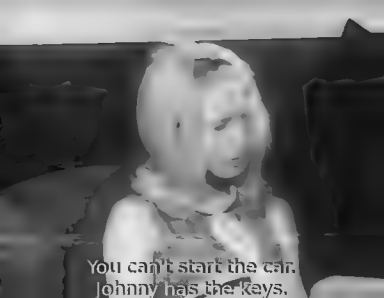
You gonna turn it over
by yourself?



You can't start the car.
Johnny has the keys.



You can't start the car.
Johnny has the keys.



You can't start the car.
Johnny has the keys.





-You have a car?
Where? Where is it?



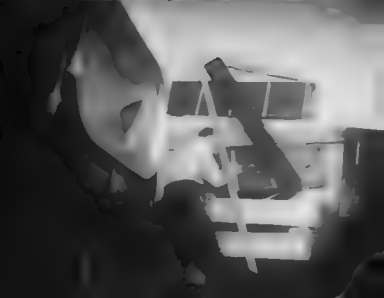
- You won't be able to start it.
Yeah. I know. But where is it?



- You won't be able to start it.
- Yeah. I know. But where is it?

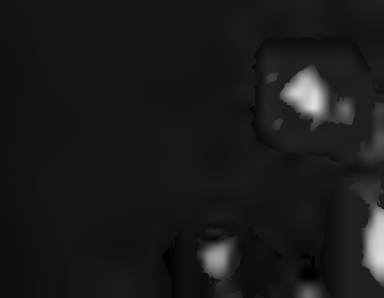








Good lord







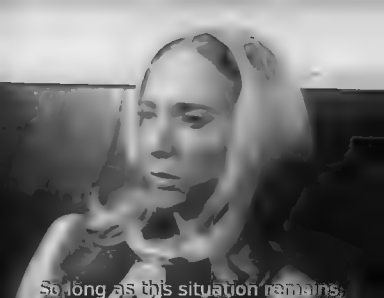
At this hour, they report the level
of the mysterious radiation



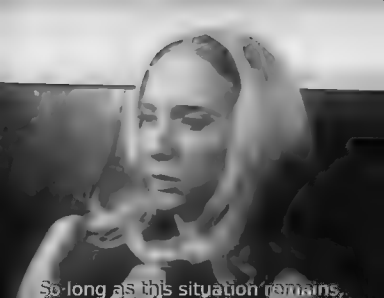
continues to increase steadily.



continues to increase steadily.



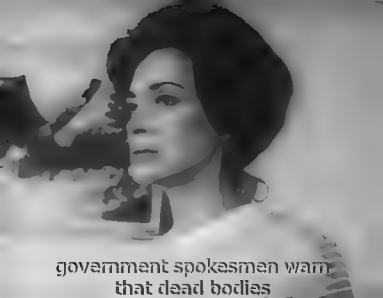
So long as this situation remains



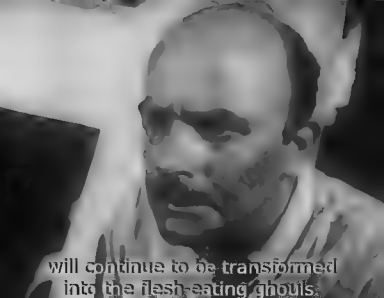
So long as this situation remains,



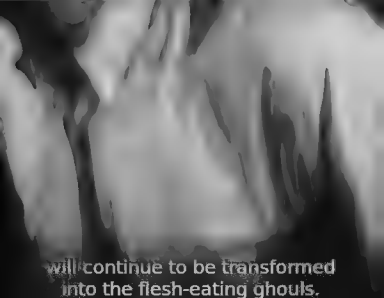
government spokesmen warn
that dead bodies



government spokesmen warn
that dead bodies



will continue to be transformed
into the flesh-eating ghouls



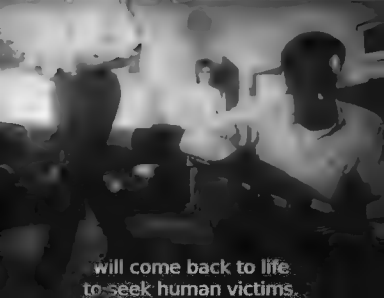
will continue to be transformed
into the flesh-eating ghouls.



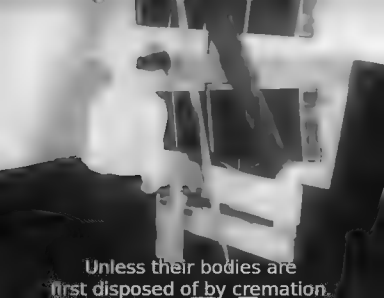
All persons who die during
this crisis, from whatever cause,



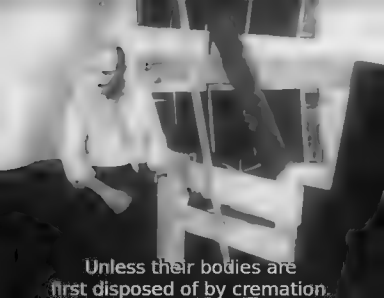
will come back to life
to seek human victims.



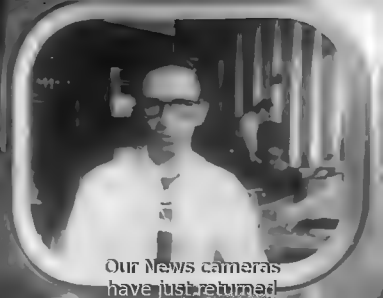
will come back to life
to seek human victims.



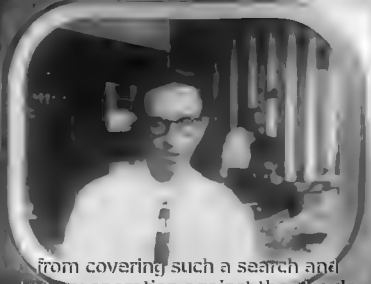
Unless their bodies are
first disposed of by cremation.



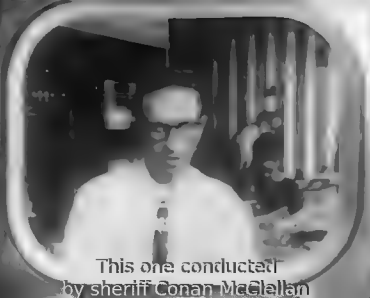
Unless their bodies are
first disposed of by cremation



Our News cameras
have just returned!



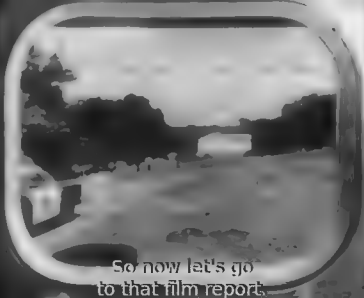
from covering such a search and
destroy operation against the ghouls.




This one conducted
by sheriff Conan MacGellan




in Butler County, Pennsylvania.



So now let's go
to that film report.

A black and white photograph of a snowy, mountainous landscape. A winding road or path leads through the snow-covered terrain, flanked by dark, snow-laden evergreen trees. The scene is captured from a slightly elevated perspective, looking down the path. The entire image is enclosed within a thick, rounded rectangular border.

All law enforcement agencies
and the military

A black and white photograph of a tropical beach scene. In the foreground, there is a sandy beach with some small rocks or debris. A small, dark, rectangular object, possibly a cooler or a small table, sits on the sand. In the middle ground, a small boat is visible on the water. The background features a line of palm trees and other tropical vegetation under a cloudy sky. The entire image is framed within a rounded rectangular border.

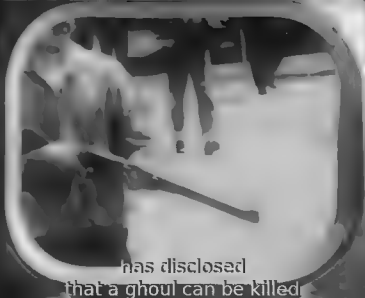
All law enforcement agencies
and the military



have been organized to search out and destroy the marauding ghouls.



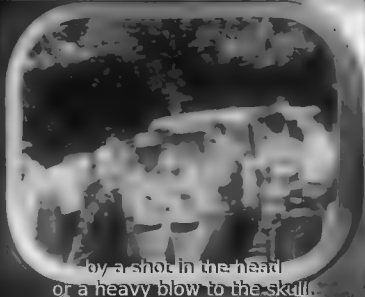
The survival command center
at the Pentagon



has disclosed
that a ghoul can be killed



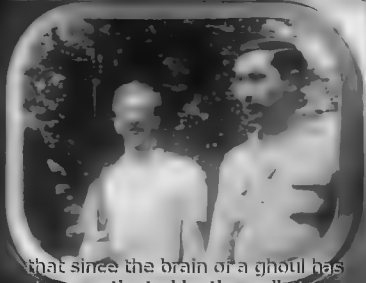
by a shot in the head
or a heavy blow to the skull.



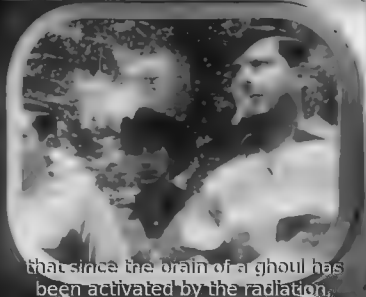
by a shot in the head
or a heavy blow to the skull.




Officials are quoted as explaining




that since the brain of a ghoul has
been activated by the radiation,



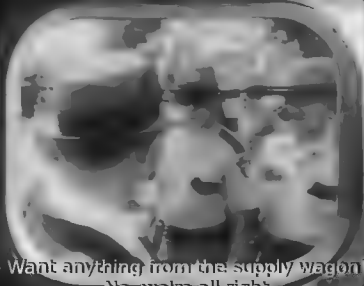
that since the brain of a ghoul has
been activated by the radiation,



the plan is, kill the brain
and you kill the ghoul.



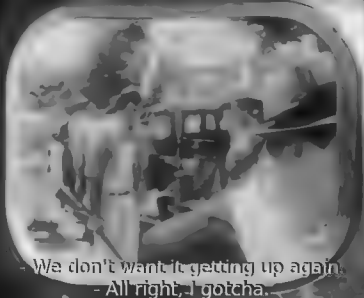
the plan is, kill the brain
and you kill the ghoul.



- Want anything from the supply wagon?
- No, we're all right.



Hey, Cass, put that thing
all the way in the fire.

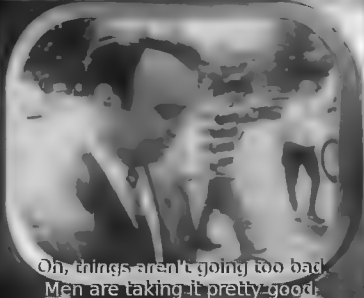


- We don't want it getting up again.

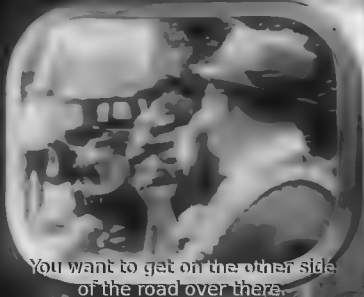
- All right, I gotcha.



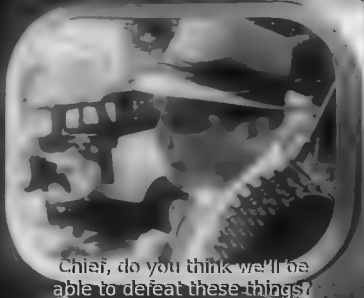
Chief McClellan,
how's everything going?



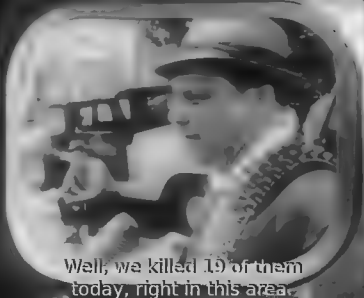
Oh, things aren't going too bad.
Men are taking it pretty good.



You want to get on the other side
of the road over there.



Chief, do you think we'll be
able to defeat these things?



Well, we killed 19 of them
today, right in this area.



Those last three we caught trying to
claw their way into an abandoned shed.



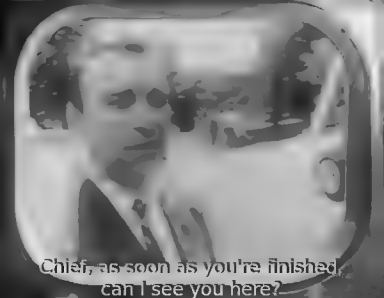
They must have thought somebody
was in there. There wasn't, though.



We heard 'em making all kind of noise



We came over and beat 'em off
blasted 'em down.



Chief, as soon as you're finished,
can I see you here?



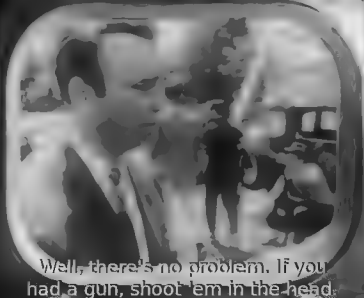
Yeah, ok.



Chief, if I were surrounded
by six or eight of these things,



would I stand a chance with them?




Well, there's no problem. If you
had a gun, shoot 'em in the head.



That's a sure way to kill 'em.



If you don't, get yourself
a club or a torch.



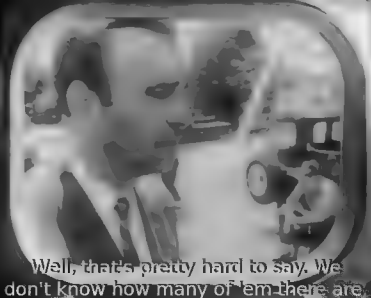
Beat 'em or burn 'em.
They go up pretty easy.



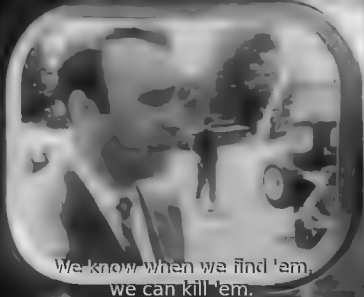
Well, chief McClellan,
how long do you think it'll take



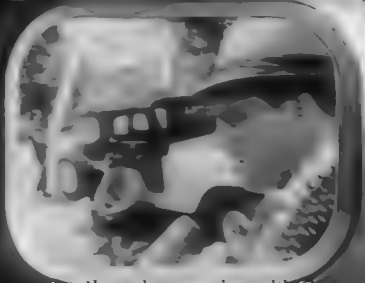
until you get the situation
under control?




Well, that's pretty hard to say. We don't know how many of 'em there are.



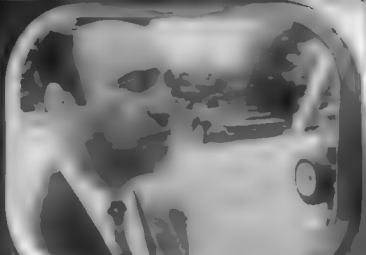
We know when we find 'em,
we can kill 'em.



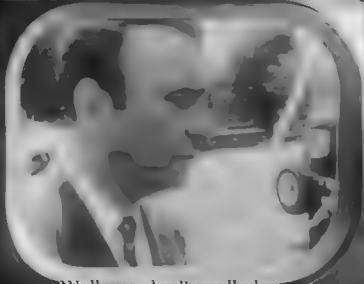
Are they slow-moving, chief?



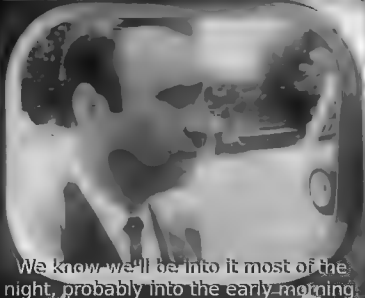
Yeah, they're dead.
They're all messed up.



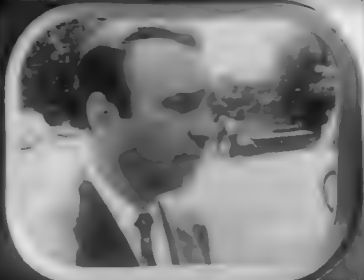
Well, in time, would you say you'd be able to wrap this up in 24 hours?



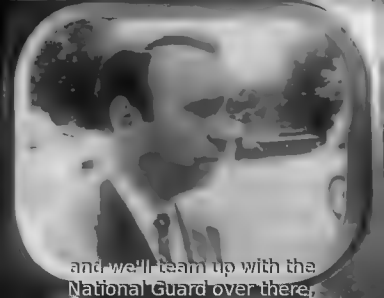
Well, we don't really know.



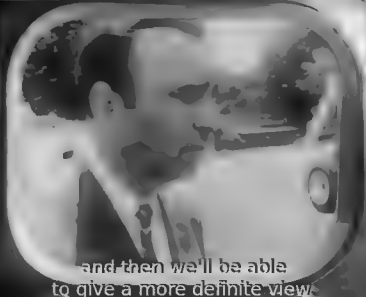
We know we'll be into it most of the night, probably into the early morning



We're working our way toward Willard



and we'll team up with the
National Guard over there,



and then we'll be able
to give a more definite view



Thank you very much,
chief McClellan.



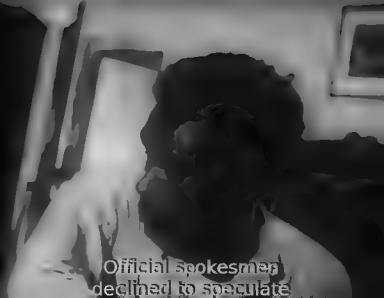
This is Bill Cardillo,
WIC-TV 11 news.



This is Bill Cardille,
WIC-TV 11 news.



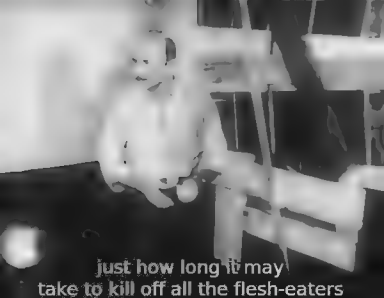
Thank you, Bill, for that report



Official spokesman
declined to speculate



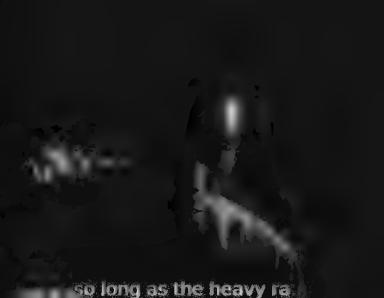
Official spokesmen
declined to speculate



just how long it may
take to kill off all the flesh-eaters



just how long it may
take to kill off all the flesh-eaters



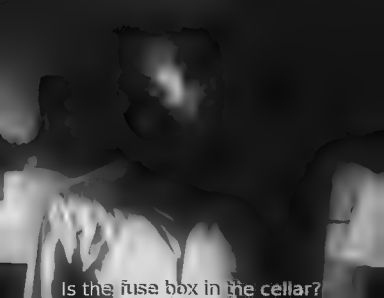
so long as the heavy ra



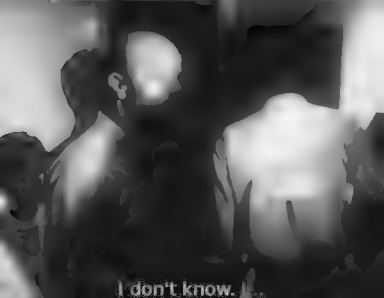
so long as the heavy ra



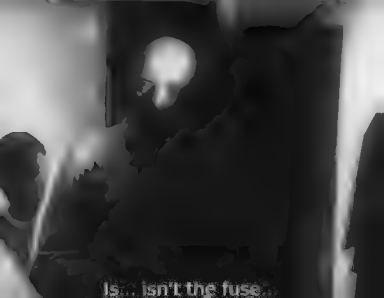




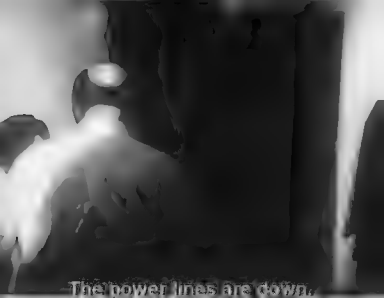
Is the fuse box in the cellar?



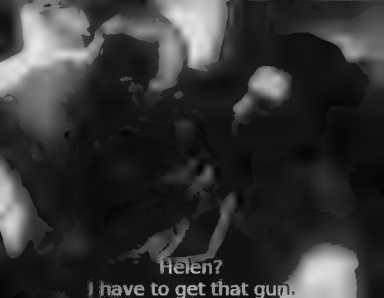
I don't know.



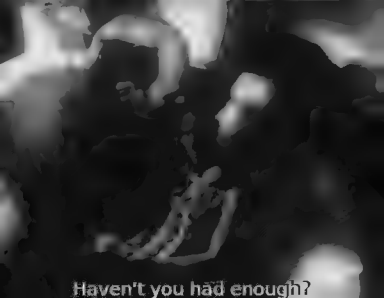
Is... isn't the fuse...



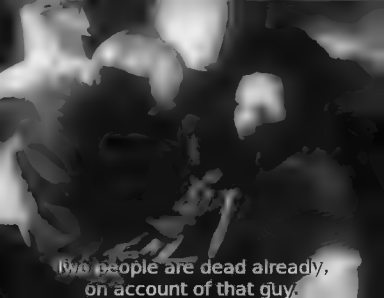
The power lines are down.



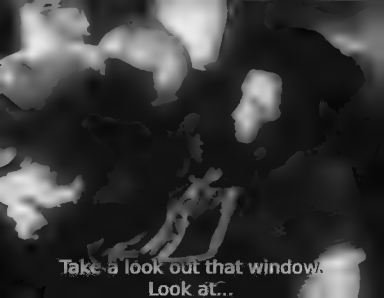
Helen?
I have to get that gun.



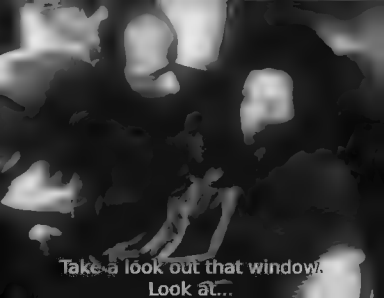
Haven't you had enough?



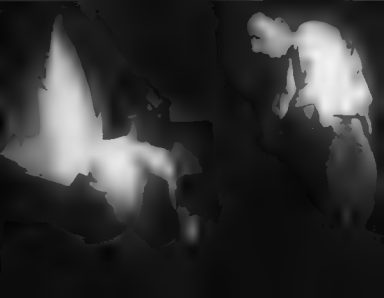
Two people are dead already,
on account of that guy.



Take a look out that window.
Look at...



Take a look out that window.
Look at...



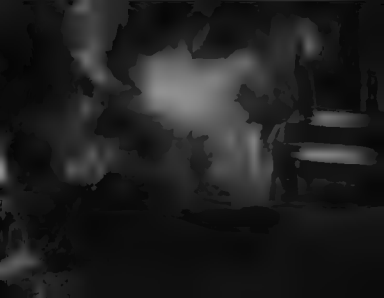




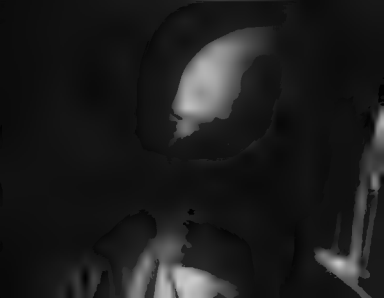




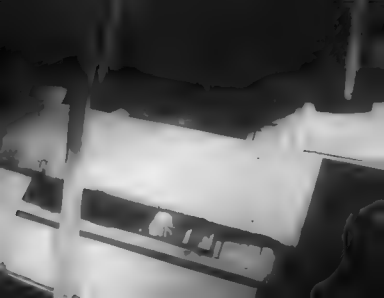


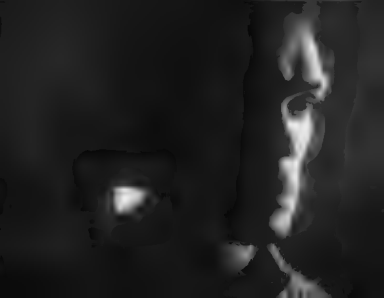




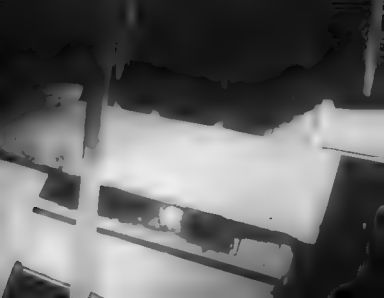


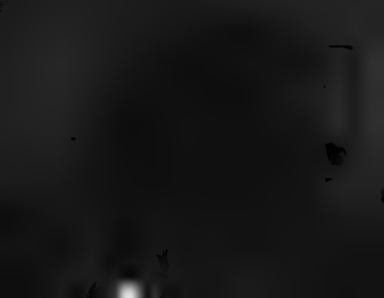








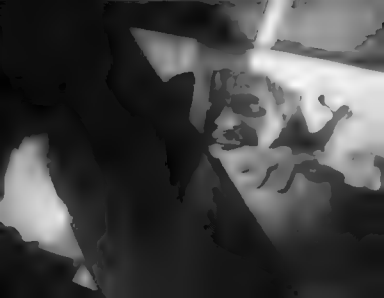




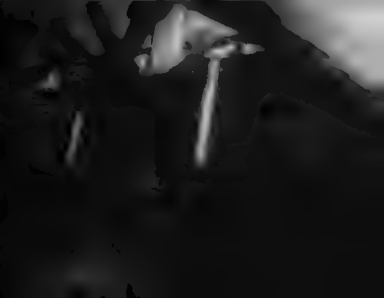










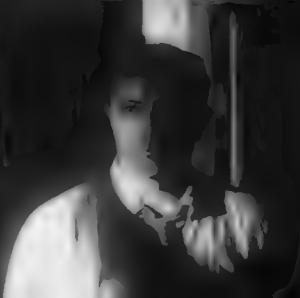








Get over here, man!





Come on!











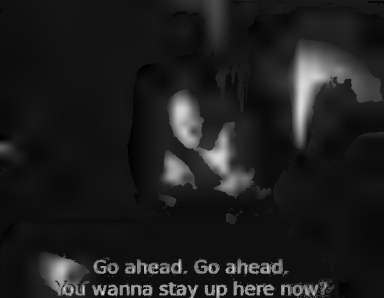












Go ahead. Go ahead.
You wanna stay up here now?




Helen, get in the cellar.



Helen, get in the cellar.

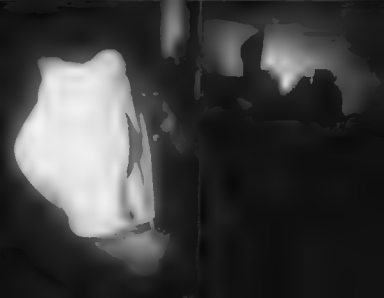


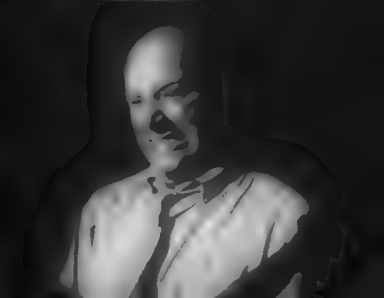


Get in the cellar now!
Move!

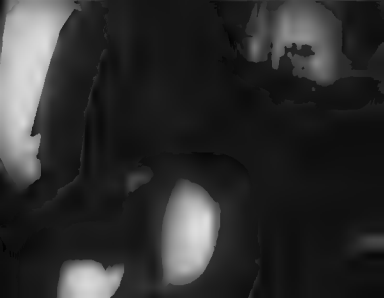


**Get in the cellar now!
Move!**

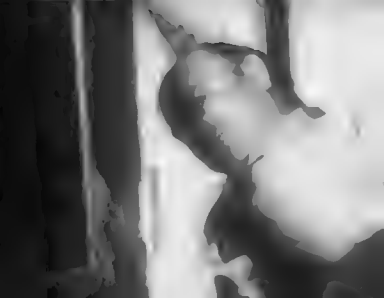










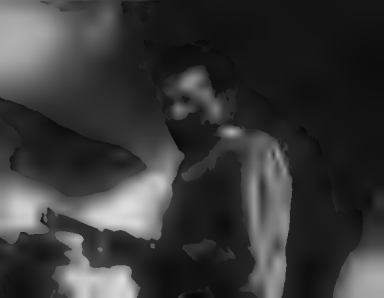








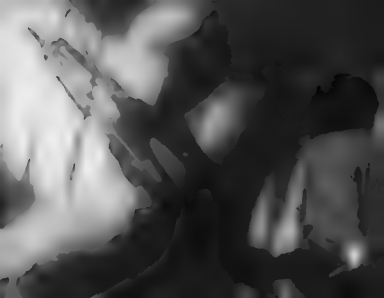


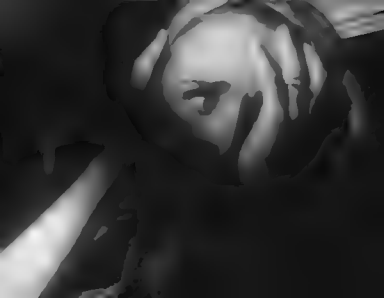








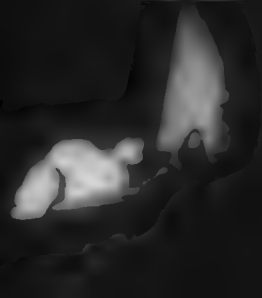




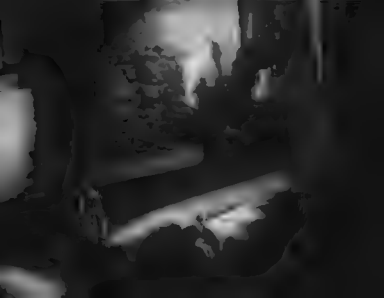




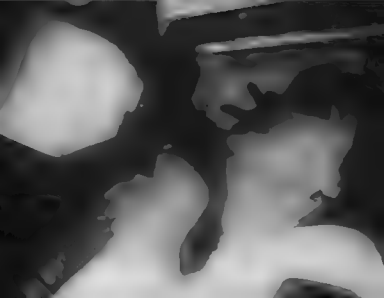




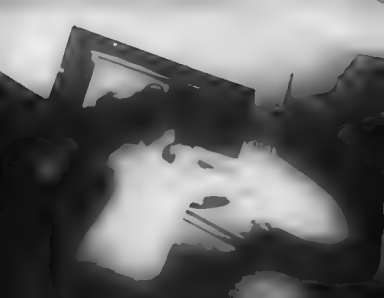


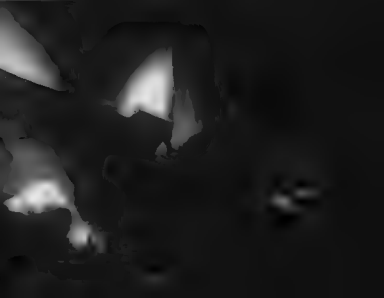




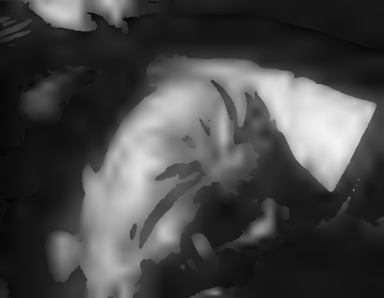


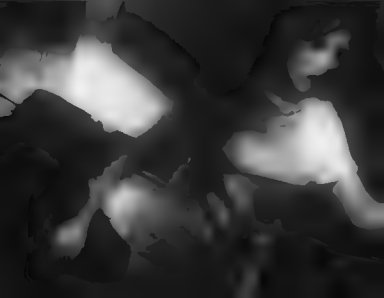








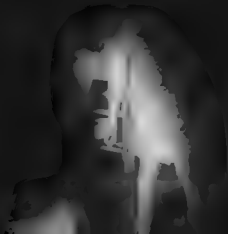


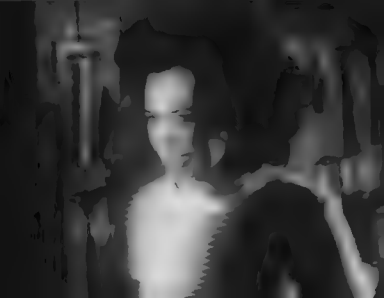






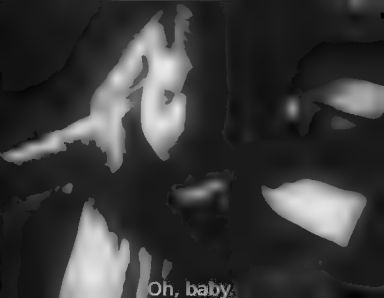
Karen?



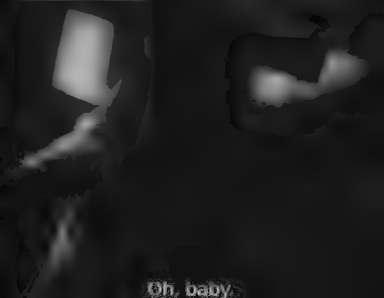




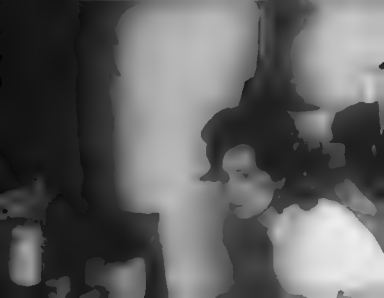




Oh, baby



Oh, baby.

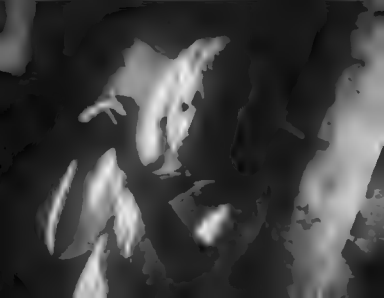


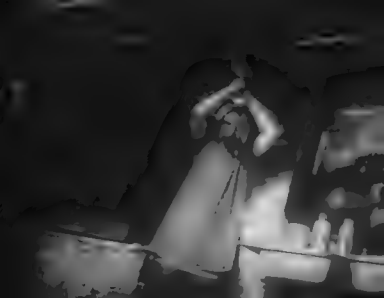


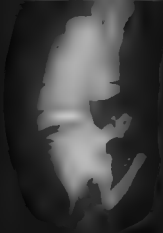
Baby.

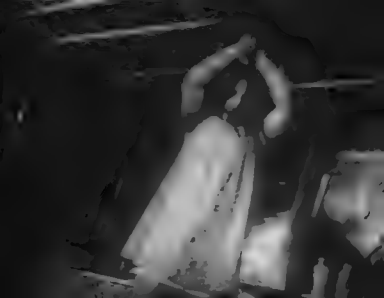


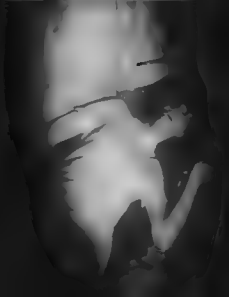
Baby



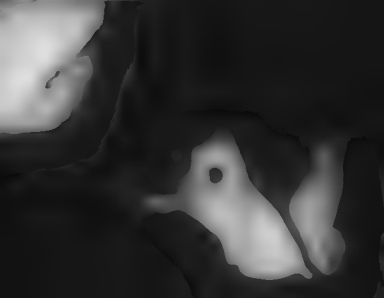


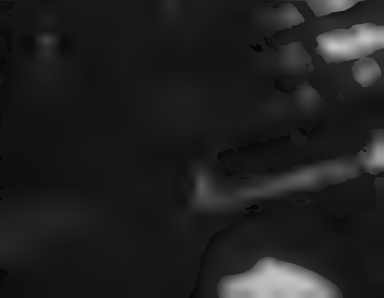




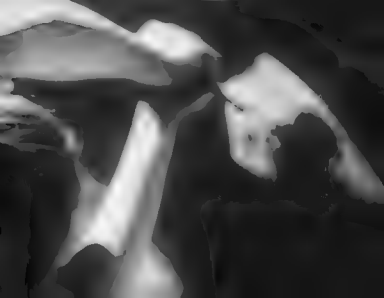


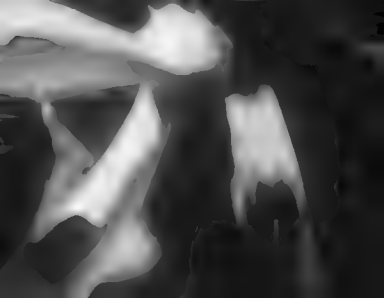


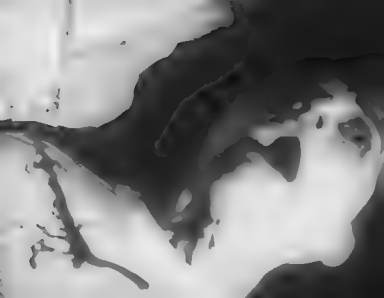




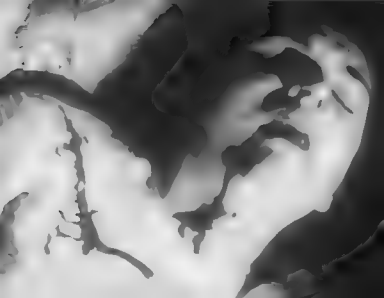


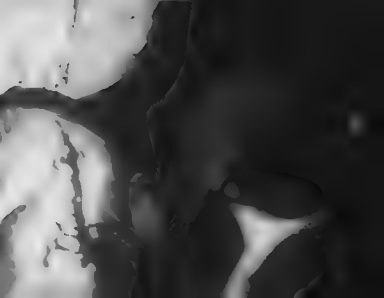






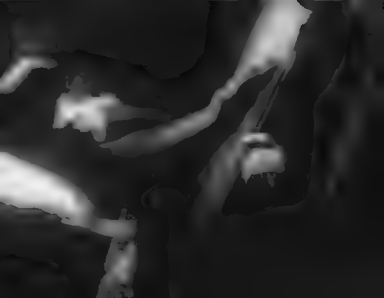


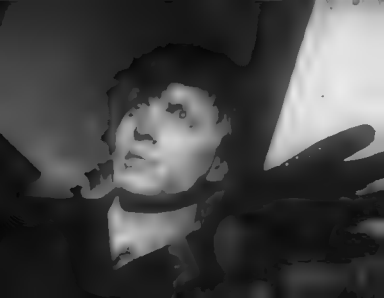


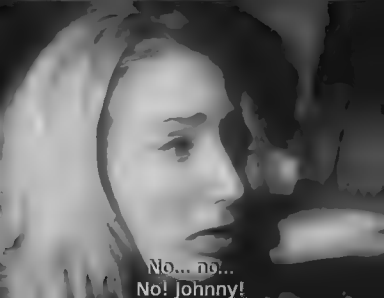






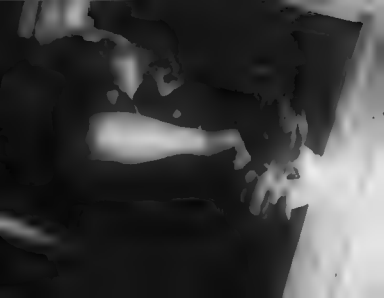


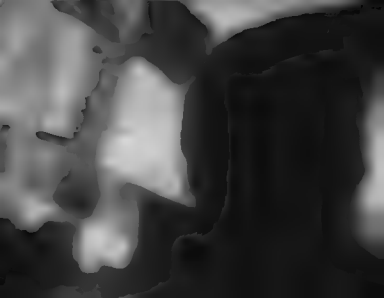




No... no...
No! Johnny!

No... no...
No! Johnny!





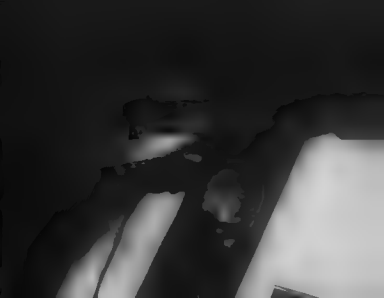


Somebody help me



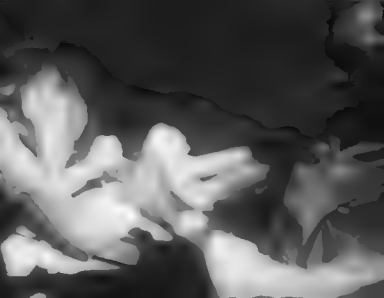


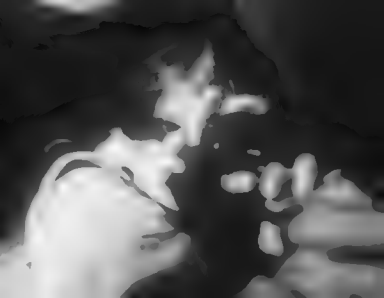


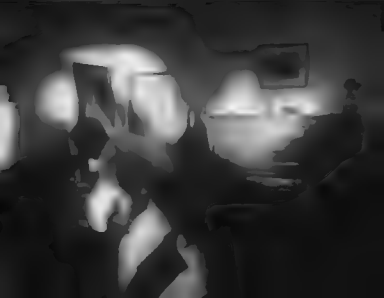


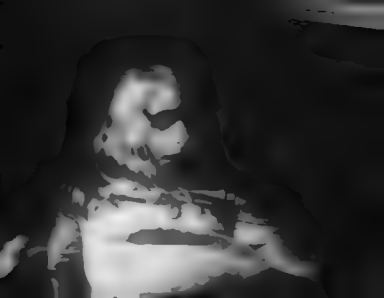




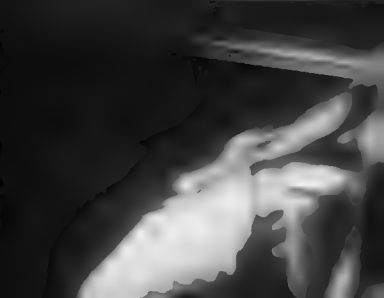




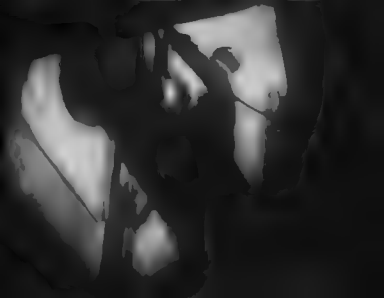






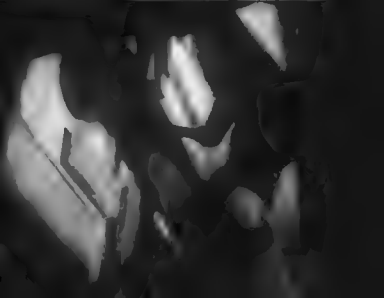


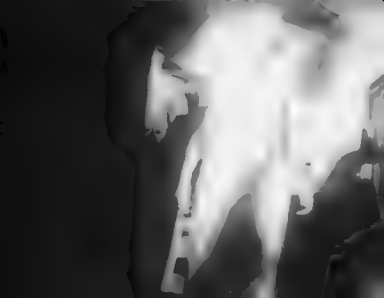


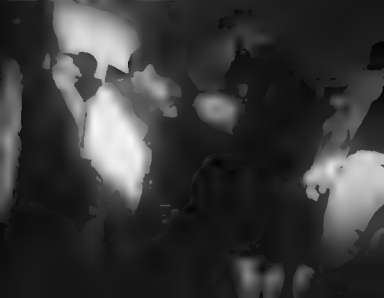




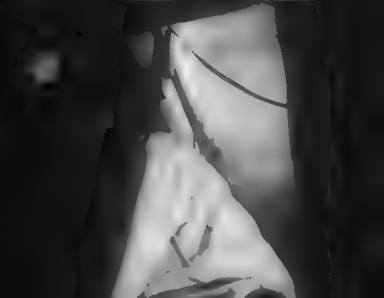








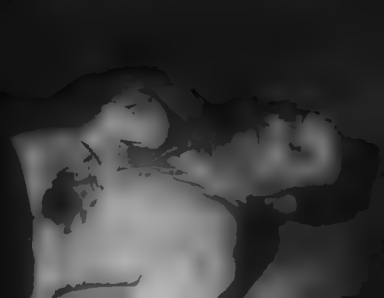






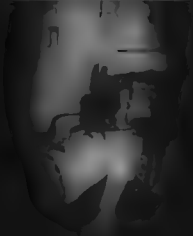








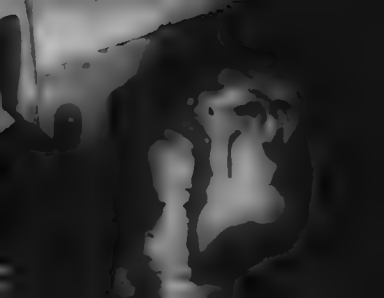




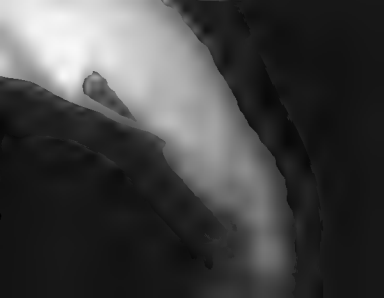




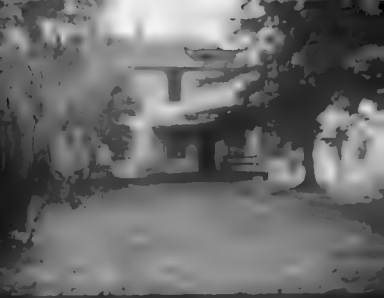












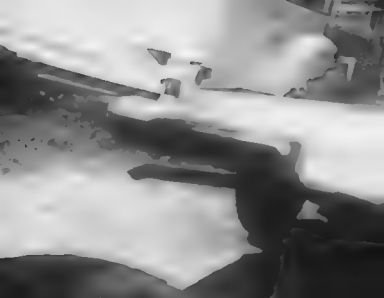








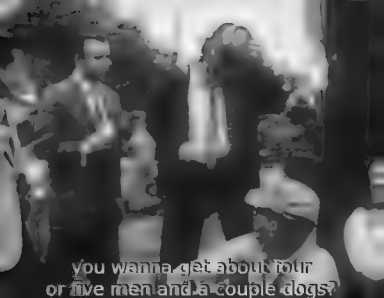








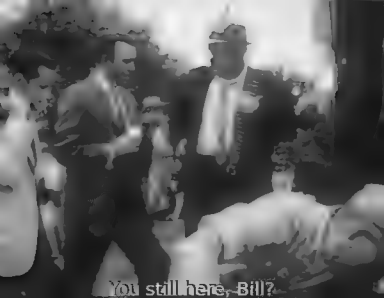
Hey, Vince, Bill,



you wanna get about four
or five men and a couple dogs?



There's a house over here behind those trees. We wanna go check it out.



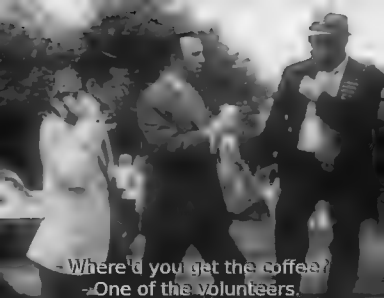
You still here, Bill?



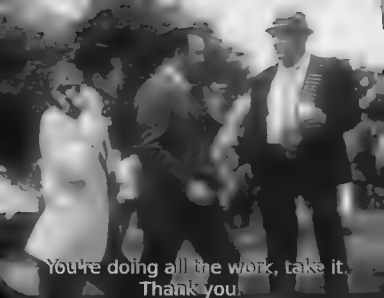
Yeah, chief,
we're going to stay with it



till we meet up
with the National Guard.



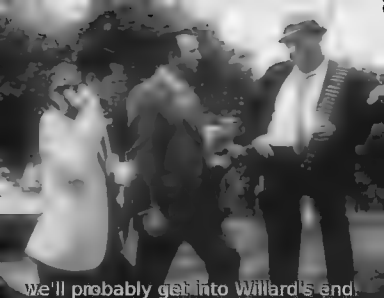
- Where'd you get the coffee?
- One of the volunteers.



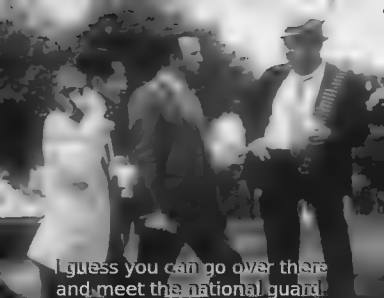
You're doing all the work, take it.
Thank you.



We should be wrapped up here.
About three or four more hours,



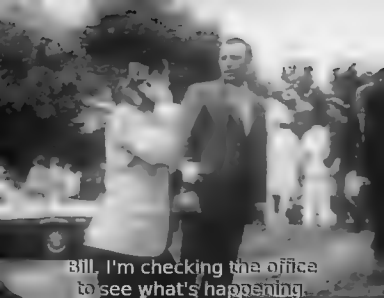
We'll probably get into Willard's end.



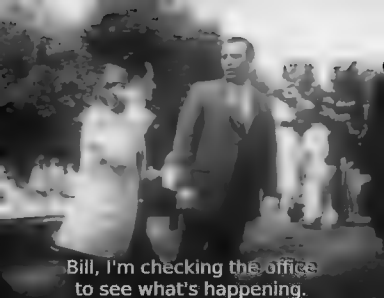
I guess you can go over there
and meet the national guard.



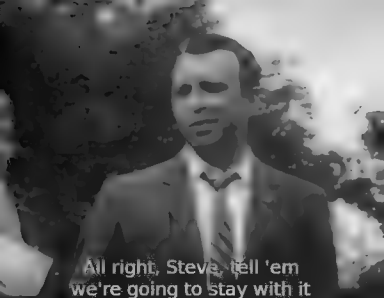
Nick, you and the rest
of these men wanna come with me?



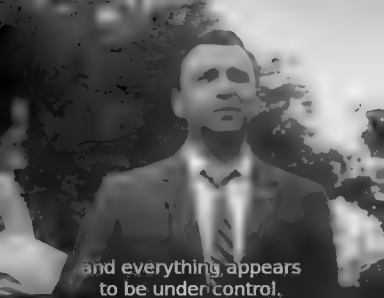
Bill, I'm checking the office
to see what's happening.



Bill, I'm checking the office
to see what's happening.



All right, Steve, tell 'em
we're going to stay with it



and everything appears
to be under control.



and everything appears
to be under control.

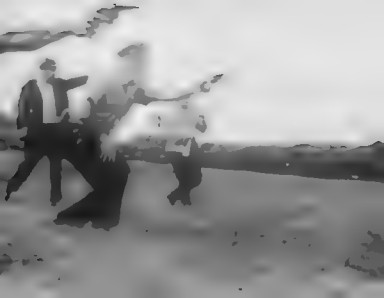


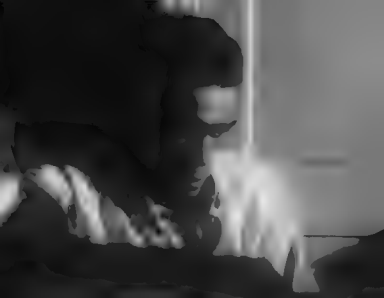














They need you down there
by the barn.



You guys can follow the wagon down.



I only need a few men
to check out the house.





- Somebody had a cookout here, Vinca.

- Yeah, sure looks like it, Con.



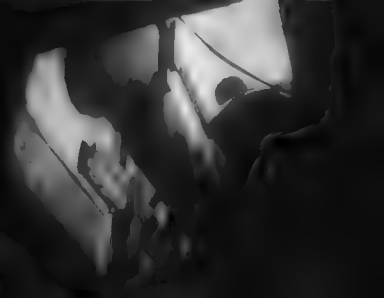












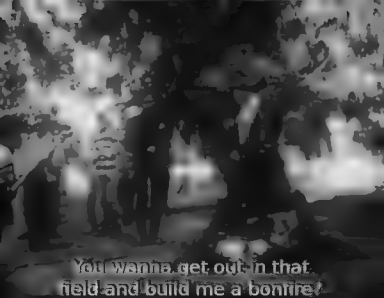


He's a dead one.

Get up here!



Nick! Tony! Steve!



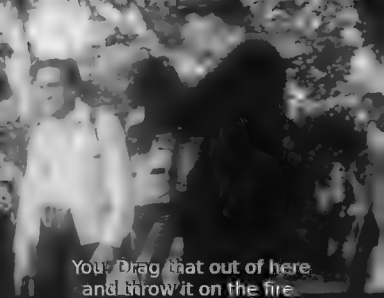
You wanna get out in that
field and build me a bonfire!



You wanna get out in that
field and build me a bonfire?



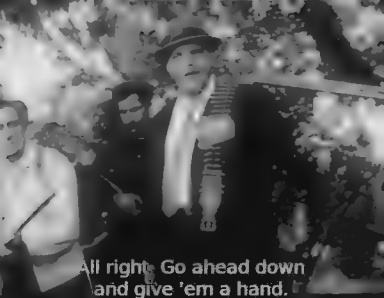




You Drag that out of here
and throw it on the fire



Nothing down here.



All right. Go ahead down
and give 'em a hand.



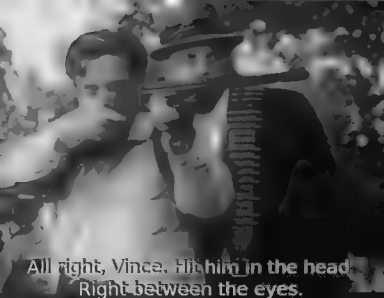
Lets go check out the house



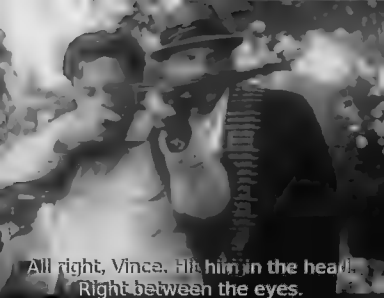
There's something there
I heard a noise.





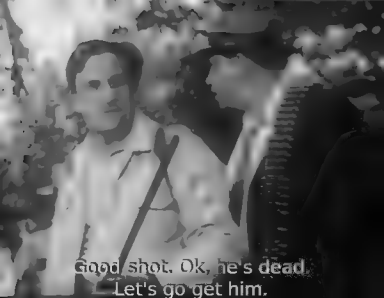


All right, Vince. Hit him in the head.
Right between the eyes.

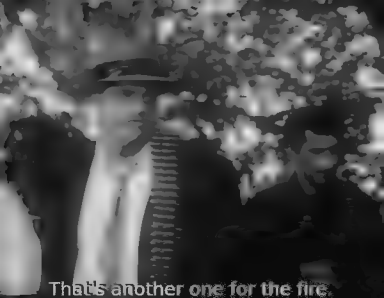


All right, Vinca. Hit him in the head.
Right between the eyes.

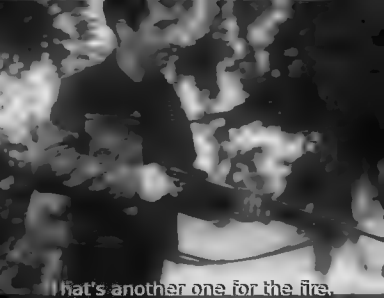


A black and white photograph of a man in a light-colored, short-sleeved button-down shirt, holding a rifle. He is standing in a wooded area with trees and foliage in the background. The image has a grainy, high-contrast quality.

Good shot. Ok, he's dead.
Let's go get him.

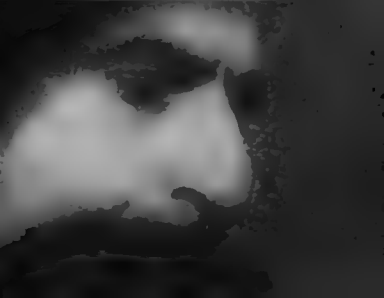


That's another one for the fire.

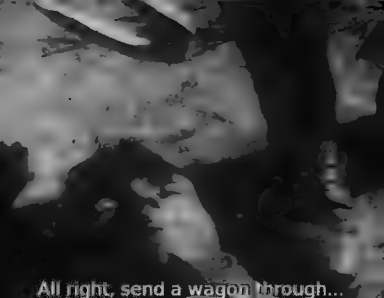


That's another one for the fire.









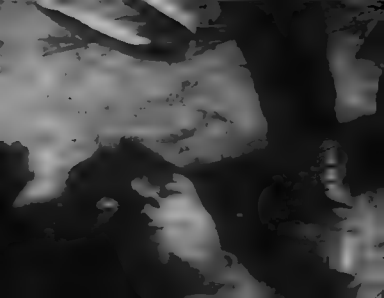
All right, send a wagon through...

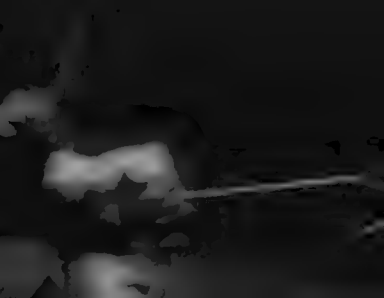


DO NOT EVER HARBOR
THOSE NAMELY EASTRUP

DO NOT EVER HARBOR
THOSE NAMELY EASTRUP


Keep those dogs back off
of those things.











Come ahead with the motorcycle,
please. Let's go!



SPECIAL THANKS

to WIC-TV, Pittsburgh

WOW-Radio, Pittsburgh and the
Pittsburgh Police Department

Hey Randy,
light these torches over here.



Hey Randy,
light these torches over here.

